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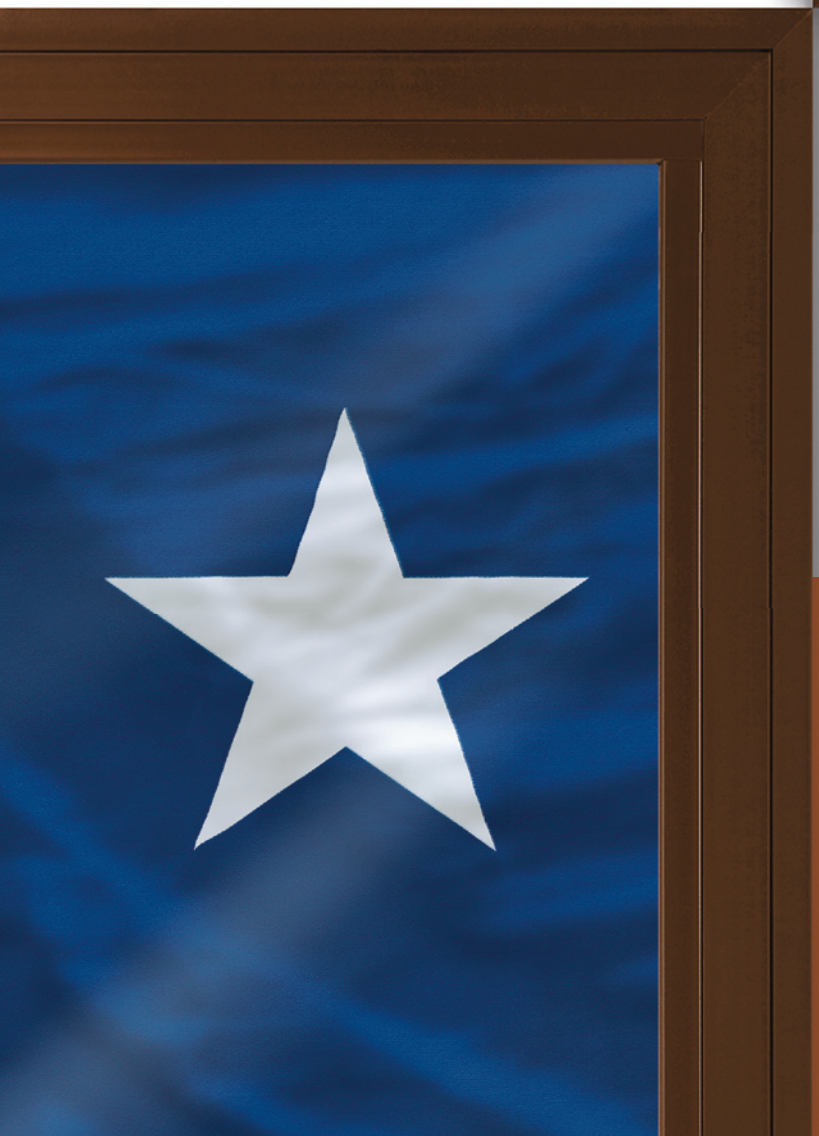

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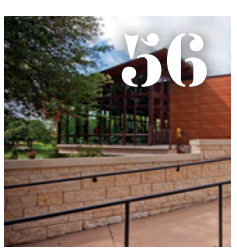
Open House

Healthcare and Wellness



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Larry Paul Fuller
Guest Editor
editor@texasarchitects.org

Julie Pizzo
Art Director
jpizzo@texasarchitects.org

Noelle Heinze
Assistant Editor
nheinze@texasarchitects.org

Elizabeth Hackler
Production Assistant

Contributing Editors
Lawrence Connolly, AIA, Austin; **Stephen Fox,** Houston; **Val Glitsch, FAIA,** Houston; **Greg Ibañez, FAIA,** Fort Worth; **Max Levy, FAIA,** Dallas; **Ed Soltero, AIA,** El Paso; **Bryce A. Weigand, FAIA,** Dallas; **Frank Welch, FAIA,** Dallas; **Willis Winters, FAIA,** Dallas

Chellie Thompson
Advertising Representative
cthompson@texasarchitect.org
512 914 3420

Sunny Spahn
Circulation Manager
sspahn@texasarchitect.org
512 478 7386

James T. Perry
Executive Vice President

Texas Architects Publications Committee
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To Your Good Health

Thoughts on the role of architects in shaping a healthy built environment

by Larry Paul Fuller

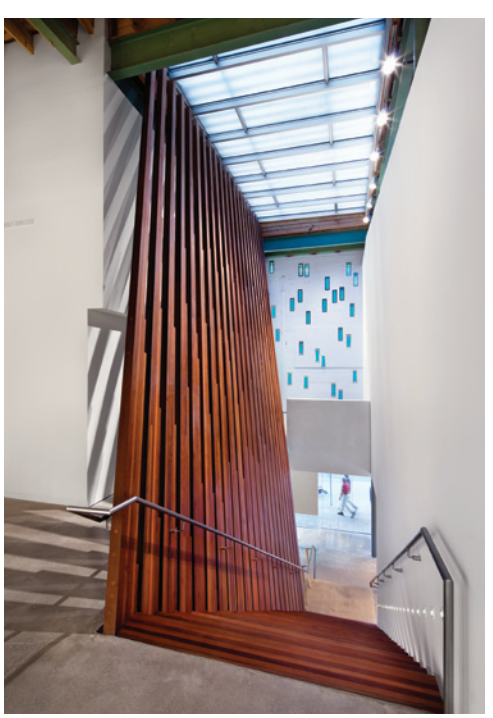
In this edition about design for healthcare and wellness, we look at good buildings of both types. But the role of architects in public health goes far beyond their work on the hospitals, clinics, and fitness facilities routinely associated with these two categories. The broader purview includes their role in shaping more livable, sustainable, and healthy communities — the premise being that there is a direct correlation between the design of a community and the health of its people.

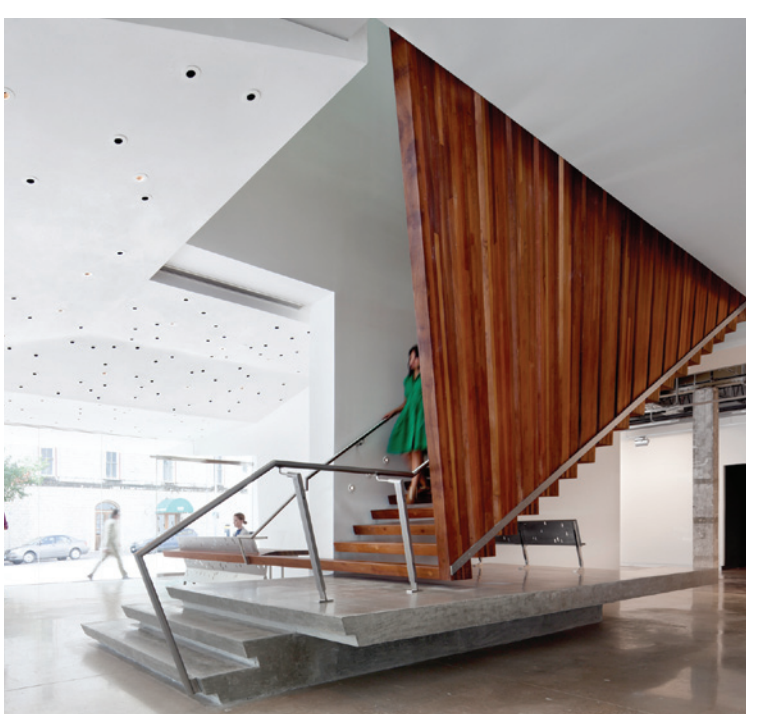
There is no more ardent and articulate spokesman for this premise than Dr. Richard Jackson, M.D., Professor and Chair of Environmental Health Sciences at the UCLA School of Public Health, and a former public member of the AIA Board of Directors. In his four-hour PBS series, Designing Healthy Communities, and the companion book of the same name — as well as in frequent lectures to relevant professional and civic groups — Jackson makes his case. His most compelling themes relate to the fact that American obesity is epidemic, and that this malady raises the risk of heart disease, stroke, and an epidemic of life-shortening diabetes. He further observes, first, that nothing works better to counter these epidemics than increased physical activity. And, second, this key objective is aided through urban design that favors such benefits as safe and inviting routes for daily walking or biking, and open spaces with clean air for active recreation. At least partly because of Jackson's campaigning, architects are also having a direct influence on public health through a very simple but effective design tactic: restoring stairs to their traditional primary role (pre-elevator) by making them more prominent and more inviting.

Regardless of the presence or absence of disease, daily living is made better by the efficacy of good design.

But we shouldn't forget the less direct impact architects have on health as a composite of both physical and mental conditions. Regardless of the presence or absence of disease, daily living is made better by the efficacy of good design. In his review of the Hodge Orr House in Dallas (page 30), for example, Michael Malone, AIA, refers to the "gift of well-being" that comes with experiencing the inspired design of the house. Indeed, the built spaces we find most satisfying emerge from design that transcends mere competence. And in that regard, their buoyant effect on our sense of well-being can be seen as a special gift. Not exactly the gift of wellness, perhaps. But pretty close.

The simple tactic of restoring stairs to a primary (rather than secondary or tertiary) role by making them more prominent and more inviting is one way architects can encourage physical activity. Case in point: this grand-stair-as-skylit-experience in AMOA-Arthouse in Austin, by LTL Architects, New York.





PHOTOS BY MICHAEL MORAN

Contributors

Dan A. Killebrew, AIA, is a partner at FKP Architects in Dallas and leads design and planning in the community health market. A passionate educator and mentor, his contributions beyond "practitioner" have included teaching the Healthcare Thesis Studio in the Graduate College of Architecture at Texas Tech University. See his article on Northwood Fitness on page 56.

Brian L. Freese, AIA, takes great pride in being an Oklahoma Sooner, but not so much that it keeps him from continually attending Texas Architects conferences to try to figure out just what Texas architects are all about. President of Freese Architecture in Tulsa, Brian admires the culture and the architecture of the Lone Star state, as well as the camaraderie that binds architects together. When not pondering the immensity of the universe or exalting the wonders of nature, he can be interrupted from casual reading, playing with his dogs, or killing brain cells in the gym. Remember his picture; you may see him at the convention in October. Meanwhile, see his article on Chickasaw Nation Medical Center, page 38.

Val Glitsch, FAIA, began her really serious involvement with Texas Architects by joining the Publications Committee in 1997. After twelve years of traveling to Austin every two months to hang out with her favorite Texas Architects members (under the pretense of working on the magazine), she became a contributing editor. Now she enjoys writing about her favorite new buildings in and around Houston. She happily agreed to review the new Tellepsen Y (see page 50), because, she says, "just being in the building makes me feel like I'm working out."

Gin Kappler-Peeler, AIA, gains escape through the lens of her camera and by teaching her son to explore the world of art and possibilities. An avid vintage lego collector, with tens of thousands of bricks at arm's reach, she has just finished a several-year project with her son, creating a superhero universe for his room in the form of a 120-sf wall mural. It hosts over 30 figures and cityscapes on the moon, Metrolpolis, and Gotham – all meticulously detailed in Sharpe marker. On page 44, Kappler-Peeler writes about the CHRISTUS Moran Health Center.

Michael Malone, AIA, has had children in elementary school for twenty joyful years. But no longer. During those years, he could often be found volunteering at his beloved Armstrong Elementary. Recently awarded a Lifetime Achievement Award by the PTA, Malone served the school by chairing auctions and carnivals, fundraising for a new playground, being president of the Dad's Club, volunteering in the cafeteria, and serving as a room parent every year he had a child in attendance. He is pictured here with his two recent carnival co-chairs, Elizabeth Moundas and Bettina Hill. Read his article on the Hodge Orr House in Dallas on page 30. ■

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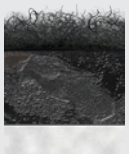
Underseal® Underslab Waterproof Membrane by Polyguard Underseal® protected by US Patent Nos. 7,488,523 B1 & 7,686,903 B2	**430,000 grams**	**concrete construction**	 95 MIL GEOTEXTILE + SEALANT + GEOMEMBRANE
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John S. Chase, FAIA (1925-2012)

by Stephen Fox

John Saunders Chase died in Houston on March 29, 2012, at the age of 87. Chase was the first African American to enroll in and graduate from the architecture program at the University of Texas at Austin (MArch 1952), the first African American to be registered as an architect in Texas (1954), the first architect of his race in Texas to become a member of the American Institute of Architects (1954), and also the first architect of his race in Texas to be elected to Fellowship in the AIA (1990). He practiced in Houston from 1952 until the mid 2000s.

Chase was born in Annapolis, Maryland. He received his BS in Architectural Engineering in 1948 from what is now Hampton University in Hampton, Virginia. In a 2008 interview with Amy Maverick Crossette published by UT Austin, Chase recalled that he first worked for an architecture firm in Annapolis and, after graduating from Hampton, another in Philadelphia before taking a job with the Lott Lumber Company in Austin in 1949, where he was the company's in-house residential designer. In June 1950, Chase enrolled in the master's program at UT; he was one of the first two African American students to gain admission to the university just days after the US Supreme Court ruled that racial segregation practices affecting higher education were unconstitutional. It was while he was a student at the university that he met and married Drucie Rucker of Austin. They would become the parents of three children.

On graduating, Chase moved his family to Houston, where he taught architectural drafting at Texas Southern University, Houston's historically black state university. Unable to find a job with any architect in Houston, Chase opened his own office. The Texas Board of Architectural Examiners waived its internship requirements so that he could take the architectural licensing exam, which he passed in July 1954. One of Chase's earliest buildings is the one-story office building he designed on Navasota Street in east Austin in 1952-53 as the headquarters of the Teachers State Association of Texas, the African American public school teachers professional association. He told Crossette that in Houston he and his wife toured African American churches, meeting pastors and lay leaders, who responded by commissioning churches, such as the Greater Zion Missionary Baptist Church (1954-55) in Houston's Third Ward. The Greater Zion church is a conservative neo-Romanesque design. This was in contrast to Chase's characteristic work through the mid-1960s, which displayed his admiration for the Usonian architecture of Frank Lloyd Wright. Churches, physicians' office buildings, labor union locals, and houses, almost all designed for African American clients, were the building types Chase most frequently produced in the 1950s and '60s.

Clockwise from top left *Chase enrolls at UT Austin in 1950. His Martin Luther King, Jr., Humanities Building (1969) at Texas Southern University is one of several Chase commissions from TSU. Chase in 1996.*

Chase received his first commission from the regents of Texas Southern University—for an athletic dormitory—in 1959. In the 1960s, '70s, and '80s his office designed the Martin Luther King, Jr., Humanities Building (1969), the Ernest S. Sterling Student Center (1976), the Thurgood Marshall School of Law (1976), the School of Education Building (1981), and the General Services Building (1983) at TSU. With the dismantling of legal segregation in the second half of the 1960s, Chase was able to secure public commissions for the design of fire stations, branch libraries, and neighborhood health centers from the City of Houston and for schools from the Houston Independent School District. During the 1970s Chase's practice expanded as he collaborated on such multi-firm projects as the George R. Brown Convention Center in Houston (1987), alterations to the Astrodome (1989), the Federal Reserve Bank of Dallas (1992), and the Toyota Arena in Houston (2003). Chase also produced work in Washington, D.C., including the Life Science Building at the University of the District of Columbia's Van Ness campus (1979) and the rehabilitation of townhouses in northwest Washington as national headquarters for the Links, Inc., and Delta Sigma Theta sorority. His firm designed the San Antonio Garage (1994) and the Mike A. Myers Track and Soccer Stadium (1999) at UT Austin and the US Embassy in Tunis, Tunisia (1995), although the embassy was not constructed. Among the many architects Chase mentored are Darrell Fitzgerald, FAIA, of Atlanta and Daniel W. Bankhead, AIA, of Houston.

John S. Chase was the first African American to graduate from the architecture program at UT Austin.

From 1980 to 1984 he served on the US Commission of Fine Arts by appointment of president Jimmy Carter. He received the Distinguished Alumnus Award from the University of Texas Ex-Students Association in 1992 and in 1998 served as president of the organization. In 2007 the AIA Houston Chapter honored Chase by donating a tea service by Aldo Rossi to the Design Collection of the Museum of Fine Arts, Houston, in his name. In 2005 the Teachers State Association of Texas Building in Austin became the first Chase-designed building to be listed in the National Register of Historic Places. ▣

TA contributing editor Stephen Fox is a Fellow of the Anchorage Foundation of Texas.

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AIA Convention Recap

Thousands of architects and design professionals convened in Washington, D.C., for the American Institute of Architects Convention and Design Exposition, May 17-19.

The opening-day general session featured historian and best-selling author David McCullough, who stated, "History, however expressed, is an antidote to the hubris of the present, and we will be judged by history no less than those who went before us." Architecture, he explained, is a way to uniquely access history and human accomplishments of all kinds.

During the May 18 general session, HUD Secretary Shaun Donovan, a Harvard-trained architect, issued a plea for urban design activism. Donovan called on the AIA to encourage re-engagement with troubled neighborhoods in urban areas.

Also during the convention, delegates approved two bylaws amendments and 11 resolutions. Bylaws Amendment 12-A changes the eligibility requirements for Emeritus membership and Bylaws Amendment 12-B authorizes the Board of Directors to establish a new International Region, including all geographic areas outside the United States and its territories.

In addition, the AIA released its guide to the International Green Construction Code (IgCC), which is available to all members free of charge. The guide defines the IgCC and outlines the AIA's long involvement with the initiative. It explains the structure and mechanics of the code, and its potential effects on the design and practice of architecture. It also contains a chapter on how to advocate for the IgCC to local code officials and elected leaders.

National election results included Helene Combs Dreiling, FAIA, from AIA Blue Ridge in Virginia, elected as 2013 First Vice President and 2014 President-Elect; and Don Brown, FAIA, from AIA Montgomery, elected as 2013-14 AIA vice president.

More convention highlights and details can be found at *www.convention.aia.org.* ■

Opening-day general session featured historian and best-selling author David McCullough.

Left to right *Afternoon Dillon Symposium panelists Tom Fisher, University of Minnesota; Alexandra Lange, Design Observer; Christopher Hawthorne, Los Angeles Times; Stephen Sharpe, former editor of Texas Architect; and former New Yorker architecture critic Paul Goldberger.*

David Dillon Symposium Inaugurated in Dallas

by Lawrence Connolly, AIA

A distinguished group of architecture journalists assembled in Dallas at the end of April to inaugurate the David Dillon Symposium at the Dallas Museum of Art and the Nasher Museum. Former *New Yorker* architecture critic Paul Goldberger headlined the two-day event and established the tone as keynote speaker on the state of architecture journalism. Goldberger engaged the museum audience of 250 regarding how the dynamics of journalism have changed and spoke about the legacy of David Dillon (1947-2010). He praised his old friend and colleague as an effective interpreter of Dallas architecture whose advocacy made it a better city.

The symposium was organized by Kate Holliday, an assistant professor at UT Arlington and the director of the newly established David Dillon Center for Texas Architecture. The center was made possible by Dillon's widow, Sally, who in 2011 donated David's archive to the special collections of the school.

The second day, the symposium with 100 attendees moved to the Nasher Museum where the morning session — with panelists Scott Cantrell of *DMN*, Stephen Fox of the Anchorage Foundation, and Benjamin Lima from UT Arlington — discussed "The Tradition of Criticism in Texas." The afternoon panel — Thomas Fisher, dean of the College of Design at the University of Minnesota and former editor of *Progressive Architecture*; Goldberger; Christopher Hawthorne, *Los Angeles Times*; Alexandra Lange, *Design Observer*; and Stephen Sharpe, former editor of *Texas Architect* — discussed various aspects of critical journalism today and weighed the likelihood that those writing criticism could expect to make a living at it. Most critics, Fisher pointed out, can only do so with schools of architecture as an economic base.

The participants all agreed that good criticism helps shape better cities through critiques of architecture, but also through critiques of urban development and neighborhoods. Given the vacuum created by the absence of a full-time architecture critic at any daily newspaper in Texas, it becomes all the more important to continue the rapport that Dillon established with Dallas and the region through his writings about architecture and urbanism. The creation of the David Dillon Center for Architecture, under Holliday's leadership, will help fill that void.

Given the vacuum created by the absence of a full-time architecture critic at any daily newspaper in Texas, it becomes all the more important to continue the rapport that Dillon established.

Lawrence Connolly, AIA, is a contributing editor of *Texas Architect*.

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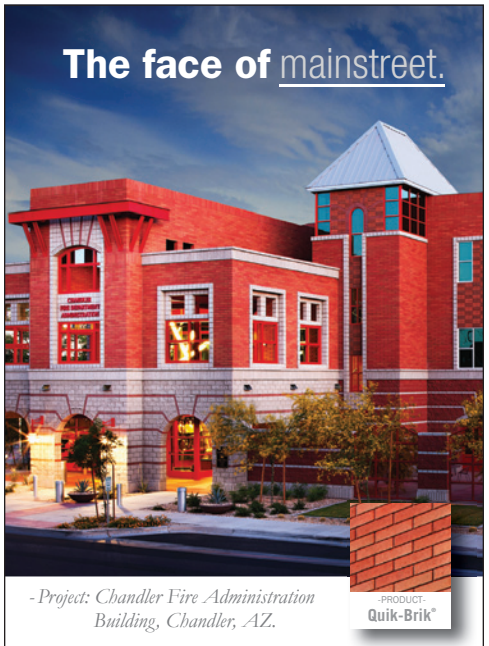

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Calendar

DCFA Hosts 'Lost Dallas'
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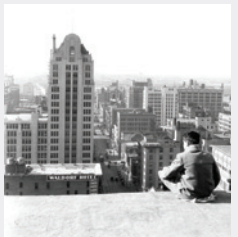
The Dallas Center for Architecture presents the exhibition "Lost Dallas," in celebration of the publication of a new book by historian Mark Doty. With images drawn from a wide range of sources, including private collections, the *Dallas Morning News* archive, and the City of Dallas municipal archive, "Lost Dallas" explores those buildings, neighborhoods, and places that have been lost and even forgotten since the city's modest beginnings in the 1840s.



TFA Wood Design Nominations Due
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www.texasforestry.com

The Texas Forestry Association is seeking nominations for its annual Excellence in Wood Design Award. The program recognizes outstanding achievement in project designs using wood and wood products in Texas. Nominations are open to projects in Texas that have been completed within the last five years. Awards are given in the following categories: Institutional, Commercial, Residential, and Special Projects.

Call for Entries: John Staub Awards
Due Aug 15
www.classicist-texas.org

The Texas Chapter of the Institute of Classical Architecture and Classical America announces its annual John Staub Awards program, which celebrates excellence in design and craftsmanship in the classical and vernacular traditions. All Texas Chapter members are encouraged to submit projects for consideration. Projects completed within the last ten years are eligible and do not need to be located in Texas. ■

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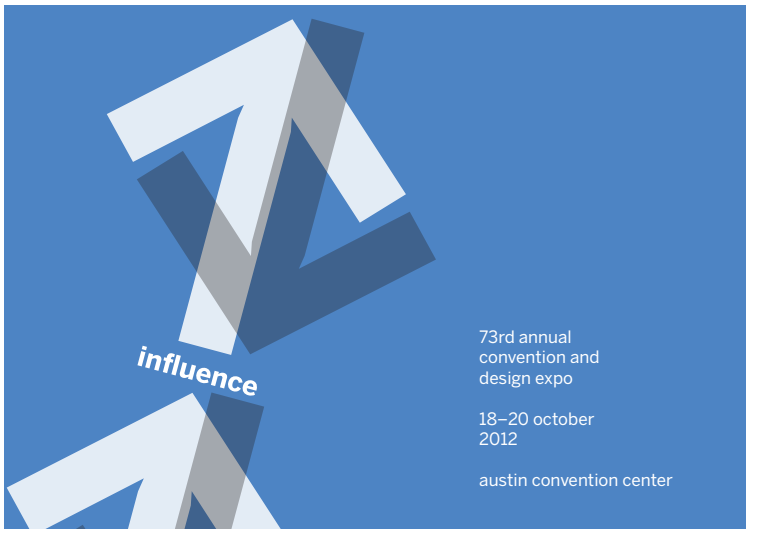


The Texas Architects Annual Convention and Design Expo will be held at the Austin Convention Center October 18-20. The three-day event offers a wealth of new programs and features.

Registration Opens Mid July for Texas Architects Convention

Online registration opens mid July for the Texas Society of Architects Convention and Design Expo, October 18-20, in Austin. This year, the convention's theme is "Influence."

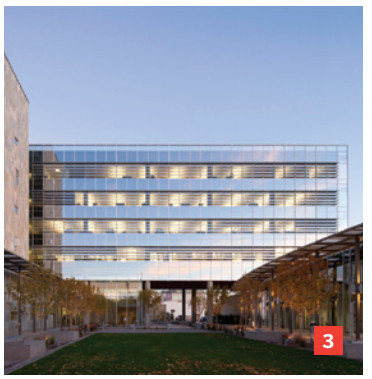
Keynote speakers are Robert Hammond, co-founder and co-executive director of Friends of the High Line – a public park built above an abandoned, elevated rail line in New York — and Roman Mars, award-winning host and radio producer of *99% Invisible*.

The Texas Architects Convention Committee, chaired by Heather McKinney, FAIA, is pleased to introduce the following convention features and new events:

- **LEED Credit** – For the first time, attendees can receive LEED credit for select Continuing Education sessions.
- **Focus on Emerging Professionals** – Specific tracks have been developed for emerging Professionals, including ARE classes for those seeking help with upcoming tests; "fireside chats" with some of Texas' most influential and engaging architects; and an evening mixer on the roof of AMOA-Arthouse in downtown Austin.
- **Town Square** – Relax in the Expo Hall at the "town square," which will feature an Austin food trailer, picnic tables, live music, drinks, and snacks.
- **Design Awards Panel** – Jurors and the recipients of this year's Design Awards will discuss winning projects in a series of two Continuing Education sessions. This year's program yielded 13 winners in Austin, Dallas, Houston, and San Antonio.
- **50% More Tours** – In addition to a variety of compelling Austin architecture tours, attendees will have an opportunity to be the first to see the rebuilt and enlarged Texas Governor's Mansion and to have a hard-hat tour of the new U.S Courthouse right before it is completed and closed to the public.
- **Architects' Reading Room** – A book signing and meet-and-greet with several Texas authors, hosted by AIA Austin (see page 20 for a preview).
- **20 x 20 @ Chicon**- An under-the-radar (check your social media for info because you won't find it otherwise) "Pecha Kucha" event hosted at the Texas Society of Architects offices. Open to convention attendees and the public, the event will have limited capacity, but the buzz will be big.
- **Gala Evening** – Hear Cornerstone Award recipient Liz Lambert discuss her creative restoration and reinvention of a motor hotel into the hip and trendy Hotel San Jose, which became a catalyst to much of the change on South Congress Avenue over a decade ago. Before the Gala, hear "Frozen Music"—short, student-composed musical works inspired by the architectural process.

"If you haven't been to the convention before, this is the year to test drive the experience. We've been listening to you and to our attendees, and we've had lots of fun stuffing the convention with great new opportunities. Austin prides itself on being unconventional, so get ready for an unconventional convention," says McKinney.

Don't miss out! Register online mid July to attend the convention, and watch for continuing updates on *www.texasarchitects.org*. ▫



Texas Firms among AIA COTE Award Winners

On April 19, the American Institute of Architects' Committee on the Environment (AIA–COTE) announced its Top Ten projects for 2012. This year's batch of winners highlights community ties, social equity, and attentiveness to water issues. One Texas firm and three national/international firms with offices in Texas are among the winners.

"These projects really demonstrate that you don't need a client with bottomless pockets or a purely pedagogical mission related to sustainability," wrote one juror. Another juror emphasized the enduring importance of buildings that inspire people and connect neighborhoods: "It is the true measure of sustainability—the fact that a project becomes so embraced by its community that its value far exceeds the value of a conventionally designed building." ▫

1 ASU Polytechnic Academic District
Lake|Flato Architects

This pedestrian-oriented campus in Mesa, Arizona, replaced a decommissioned Air Force base. The design team resolved longstanding flooding issues by supplanting 14 acres of asphalt and concrete with naturalized habitats. "Extroverted circulation" in protected atria and courtyards optimizes the available space, providing outdoor connections and gathering spaces while also reducing construction costs and minimizing the amount of impervious surface.

2 1315 Peachtree Street
Perkins+Will

This project entailed the transformation of a conventional 1986 building in Atlanta into a high-performance office space and demonstration project incorporating daylighting, an open office plan, rainwater catchment, high-performance glazing, and photovoltaics. Reducing reliance on the region's coal-dominated energy mix through a grid-tied trigeneration system (combined heating, cooling, and power) helped the project achieve aggressive carbon targets.

3 Chandler City Hall
SmithGroupJJR

The team behind this municipal building strove to reinvigorate a Phoenix suburb's historic downtown by bringing the city government into one central building. The goal: to foster community identity and seed economic development. Community art projects integrated within the building and site bring awareness to sustainability features.

4 Iowa Utilities Board Office of Consumer Advocate
BNIM

A singular focus on responsible use of resources—both natural systems and taxpayer funds—led to this ultra-high-performance building in Des Moines, Iowa, that boasts an energy use intensity of 22. In a state that has experienced a number of recent devastating floods, stormwater management was a prime consideration; native prairie habitat re-established over infiltration basins treats stormwater on site while also serving as green space.

Other 2012 Winners

Hood River Middle School Music and Science Building
Opsis Architecture

Kensington High School for the Creative and Performing Arts
SMP Architects

Mercy Corps Headquarters
THA Architecture

Portland Community College Newburg Center
Hennebery Eddy Architects

University of California–Merced Campus
UC–Merced

University of Minnesota–Duluth Classroom Building
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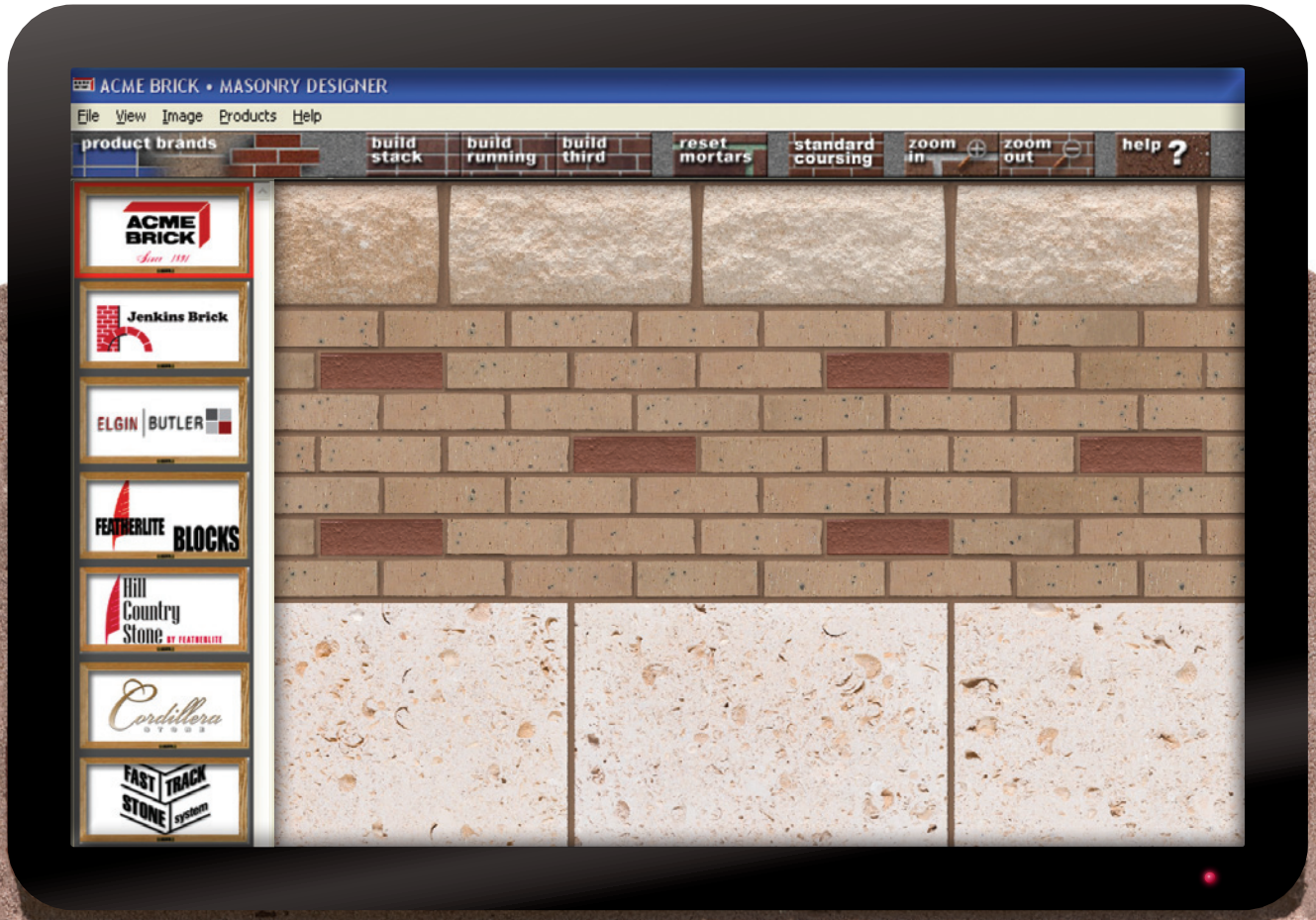

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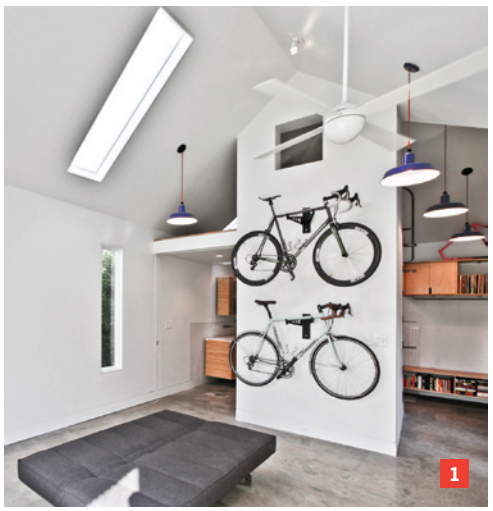

2012 AIA Austin Design Awards

AIA Austin's 2012 Design Awards competition resulted in recognition for 15 projects in three categories out of a total of 112 entries. ▫

Honor

1 **The Bike Shed**
Minguell-McQuary

This Bike Shed addition is phase one of an ongoing residential renovation. The addition has the flexibility to function as a guesthouse, temporary apartment, entertaining area, and future master suite. It also addresses the client's intense cycling needs, both displaying and storing his custom bike collection. A courtyard-like layout addresses a need for privacy.

2 **Ottmers Residence**
Vincent Snyder Architects

Located on an ancestral family ranch in the Texas Hill Country, and in keeping with ranching tradition, the design originated from the re-use of an existing foundation slab. Overlooking a cattle tank to the south, a reflective metal shield protects the primary structure while creating interstitial zones of outdoor space.

3 **Balcones House**
Pollen Architecture & Design

The house perches on the echelon of the Balcones Fault, a series of broken limestone cliffs. The house revives the modest cruciform plan of a previous mid-century house on the site; a light-filled plaster-walled volume slides behind. Careful solar design optimizes daylight and shade/solar gain. The position of the house provides views uphill into the garden or downhill into the treetops. Materials, such as locally-sourced quarter-sawn pine boards, concrete and plaster were selected for identity and tactility.

Citations of Honor

Chimney Corners
Webber + Studio, Architects

Residence 1446
Miro Rivera Architects

Life Works
Miro Rivera Architects

Merit

L'Ouvert
Clark/Richardson Architects

Elizabeth House
Alterstudio Architects

GSA Office Building
PageSoutherlandPage

Heywood Hotel
KRDB

Unbuilt Honor

Chapel Saint Francis de Sales
Legge Lewis Legge

Unbuilt Citation of Honor

Austin Aquatic Center
Runa Workshop

Unbuilt Merit

Bat House Visitor Center
Matt Fajkus Architecture with Bo Yoon and Jesse Rodriguez

Studio Merit

Pay Phone Revival
iel groupo!

Seeing Times Are Not Hidden
Norma Yancey

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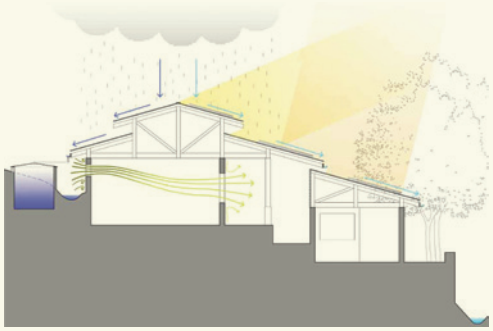
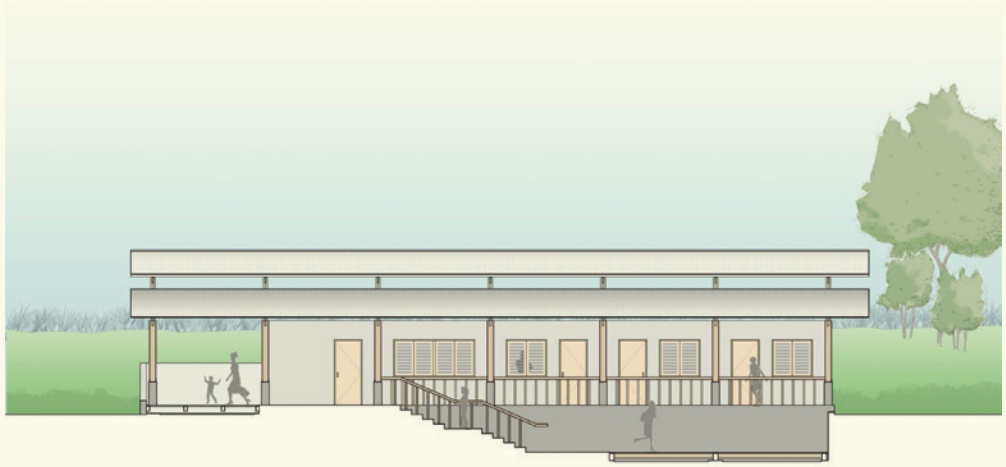


Health Center, El Cantón, Honduras

Global Architecture Brigades chapter at The University of Texas School of Architecture

A small health center for the agrarian village of El Cantón in Honduras is being constructed as the implementation of the winning entry in the "Building Health Challenge" design competition staged in January by Global Architecture Brigades among its university chapters nationwide. The winning scheme was submitted by the Brigades chapter at The University of Texas School of Architecture, whose entry was selected by the mayor and community of El Cantón over designs from 14 other schools, including four additional finalists: Northwestern University, University of Virginia, Catholic University of America, and Virginia Tech. Because of El Cantón's central location, the new health center will benefit a total of 12 communities, providing access to basic health care to nearly 5,000 people.



Sited on steeply sloping donated land near the town center, the structure is conceived as a permanent and sustainable professional health care center that can house a full-time nurse and provide examination rooms for visiting doctors, dentists, and surgeons. The steep slope dictated a split-level approach that separates the public patient waiting areas from the private treatment rooms with a 5-foot shift in elevation. Multiple roof configurations are designed to collect water for primary clinical use as well as for outdoor sinks and bathrooms. Roofs also provide extensive sun cover year-round and accommodate Photovoltaic panels for electrical power. To facilitate low-tech construction, the roof truss is designed with standard sizes and a modest material palette that exploits concrete, wood, and CMU block. Windows were articulated to create breezes for ventilation. Creation of the second-level space anticipates a seamless connection to the site's next planned phase for a community center.

Global Architecture Brigades is the largest student-led initiative dedicated to the design and construction of responsible and sustainable architectural solutions in the developing world. A key facet of the program is the opportunity for design students to learn by assisting with construction in the field.

The health center project team included: Caitlin McCunney, Francisca Pineda, Hellen Awino, Ian Robertson, Jorge Martinez, Maite Bermudez, Matthew Dubin, Megan Matthews, Melissa Jones, Michaela Wright, Nan Jiang, Parker Thompson, Ryan McCulloch, Tyler Stowell, and Yanjing Chen. ■

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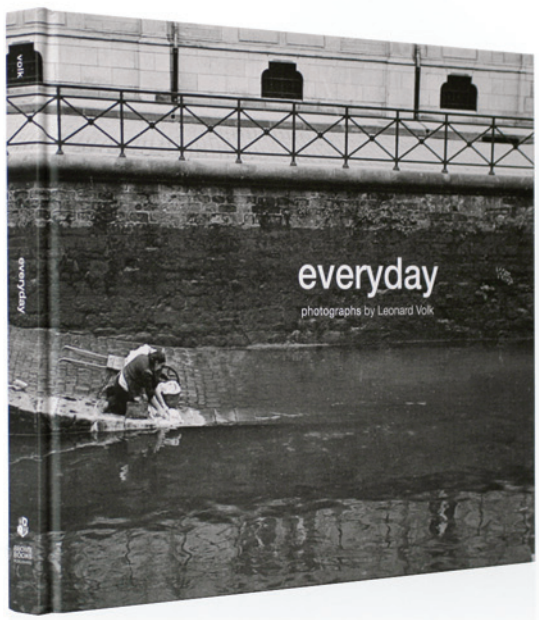
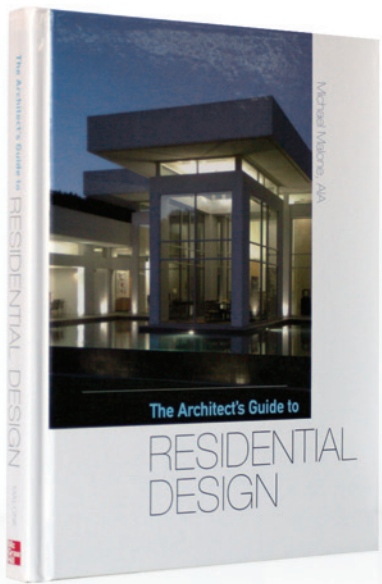


everyday
Leonard Volk, FAIA Emeritus
Brown Books Publishing Group (2011)

Like the other two books highlighted here, *everyday*, by Leonard Volk, will be part of the featured activities (including book-signings by authors) in the AIA-Austin-hosted Reading Room at the Texas Society of Architects Convention and Design Expo in Austin October 18-20. In this lovingly assembled compilation of his own images, retired Dallas architect Leonard Volk, FAIA Emeritus, organizes his work into six major categories: on artists, on seeing, on taking, on communication, on editing and printing, and everyday. These sections give a structure to photographs that he says "were made for personal satisfaction — collectively an enthusiast's view of his world, one man's photographic exploration of his time and place." And as photos, they are powerfully captivating. But as the section names imply, the book goes beyond his photos to include his words — eloquent and insightful essays not only about the images, but about the process of capturing them.

This book is a treasure for aspiring — even accomplished — photographers. And for anyone who just wants to look at the pictures — over and over again.

Larry Paul Fuller, *TA* guest editor



The Architect's Guide to Residential Design
Michael Malone, AIA
McGraw Hill (2010)

I am predisposed to like any book described as "A practical guide…."

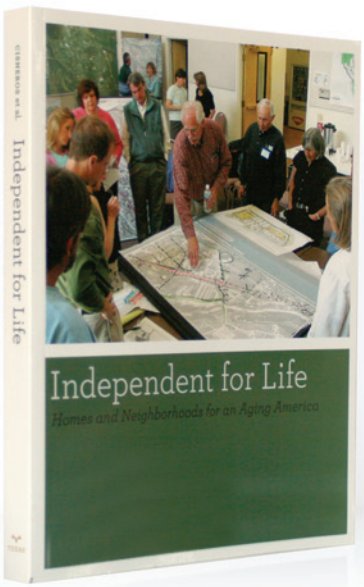
This book did not disappoint. Scrubbed free of architecteze and self-aggrandizement, the book offers simple, solid advice. Aimed at the architect (or future architect) reader, it is a primer that can teach even old dogs new tricks.

I've been designing residential projects for 30 years and my heart still quickened in Chapter One when Malone describes the difficulties of making a successful career "doing houses." His antidotal cocktail conversations with would-be house architects hit home (no pun intended). It is hard to practice residential architecture but I can promise you that this book will help you not only avoid the classic and unique pitfalls; it will give you plenty of tools in explaining the process to your clients. It is full of lessons learned, laid out in a straightforward manner and aided by a thorough index at the end for those who are in a hurry and need to cut to the chase.

The best part, for me, was the six case studies. Malone is a fine designer and the use of his own projects to illustrate points was helpful and pleasant.

I liked this book so much, I'm going to encourage everyone in my office to read it…just as soon as I'm ready to let loose of it myself.

Heather McKinney, FAIA



Independent for Life: Homes and Neighborhoods for an Aging America
Henry Cisneros, Margaret Dyer-Chamberlain and Jane Hickie
University of Texas Press - Austin (2012)

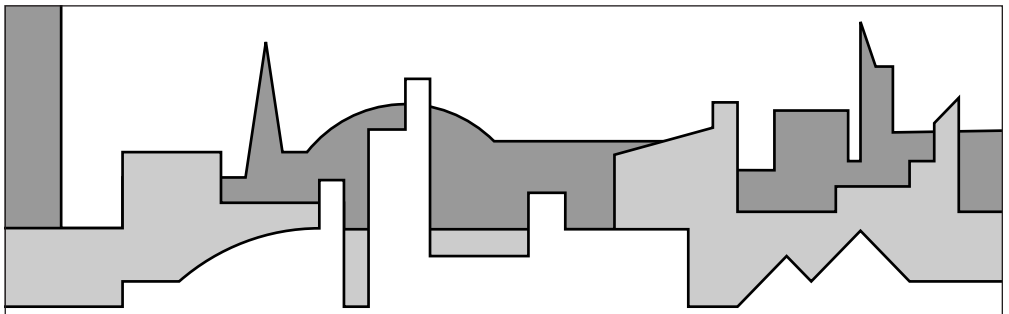
Architects are faced with the reality that we are an Aging Society. Among the challenges of this future is the preference of people to "age in place," living at home, in the same neighborhood. Our suitable homes today will not accommodate our needs as we age.

Former HUD Secretary Henry Cisneros, along with Margaret Dyer-Chamberlain and Jane Hickie, have produced this volume addressing these issues. We cannot escape the changes in our society that will call for housing for a people who prefer to live where they want, without regard to age or ability.

For the architect, the book presents in-depth chapters on the home environment and technology for single- and multi-family housing. The future will call for new architectural thinking.

The book is a necessary resource for architects describing aging in place priorities and the principles that will guide the design profession in addressing this demographic shift.

John V. Nyfeler, FAIA



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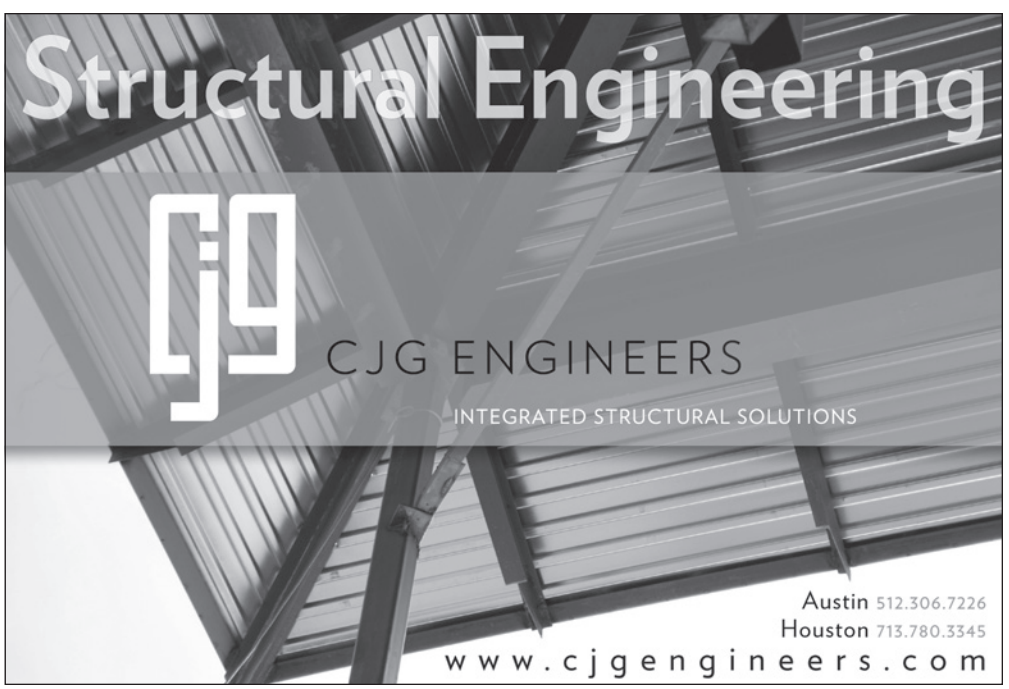

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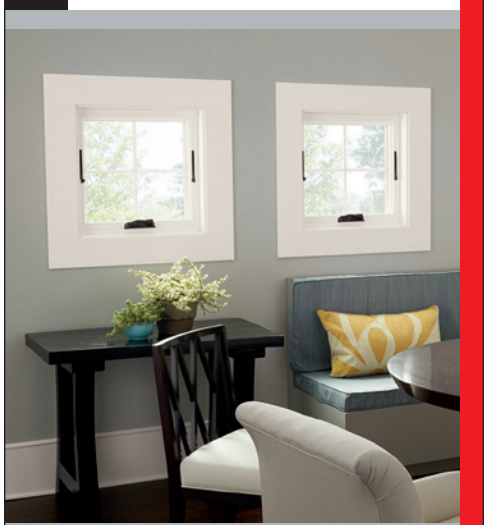

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David Webster George

Working Outside of Time

article by Joe Self, AIA
photography by Holly Reed

Tucked back in the woods, at the end of a winding path, is an architect working outside of time. But David Webster George, FAIA, arranges patterns and places that are timeless. The unassuming approach to his house in Southlake masks the carefully situated environment he created in 1986, followed by a studio addition in 1991. Deer, coyote, and wild turkey roam the property. David is quick to point out that he resides within the Cross Timbers — a densely packed oak and scrub-bush region that extends from North Texas in a broad swath through Oklahoma and up into Kansas. For David, boundaries are set by nature and not by governments.

The threads of a life in architecture are difficult to gather. The work of David George deserves at least a monograph and this essay can only hint at the wide-ranging set of experiences, for more than six decades, expressed in his buildings.

David's architecture is marked by a pattern of modules and of articulated edges that define particular places. The module is generally expressed as a 32" plan grid that subdivides into construction elements such as modular brick and expands, oftentimes, as repeated structural or spatial bays. Structures are further explored so that edges and seams can be opened up in unexpected ways — usually to let light into the interior. His work seems to have undergone several phases over time, but the devotion to a module and the exploration of articulated edges is a recurring focus. These formal and constructional strategies are, however, only tools in support of a larger system – a belief in organic architecture. Blending into the surrounding landscape with local material and color, using construction methods compatible with the site, and employing efficient building systems are his ways of creating organic architecture. The Lake Cottage project of 1966 may be one of David's best examples of an architecture that blends into the surroundings.

Structural systems are also explored to support the larger aim of creating visual continuity. For example, a folded-plate roof system is often used so that a ridge beam is not needed at the peak of interior spaces — allowing the ceiling to flow uninterrupted from plane to plane. The Lake Cottage interior of 1966 illustrates this feature. The same type of structure is used at the George Studio and at the Preston Hollow House (see page 30 of this issue) so that the upper reach

of the gable ends can be voided and made into high windows. In the Moormon House of 1960 (search "David George Architect" on YouTube), the peak of the building has no ridge-beam and is defined by a row of structural members and a continuous skylight. This detail also occurs in the Red Apple Inn and Country Club of 1966. Another common feature in his work is the creation of a skylight where the roof meets a chimney. A skylight in this position creates a flood of natural light down the face of the fireplace, a feature that can be seen at the George Residence. Each of these examples shows how continuity of structure, with modules or repeated patterns, is exploited to open up edges and seams for light.

In detailing a building, David says he tends to "eliminate complications" to obtain the most primitive version of a detail, allowing him to keep closer to the origin of materials. He stresses, however, that to make a building look natural requires a remarkable amount of effort and time. One recurring detail is a hinged flap between exposed rafters that allows cross-breezes to flow over and above large plate-glass windows. David sees fireplaces as a site for more than just fire. He creates broad openings that can also house wood stacks, art and — during the heat of Texas' summers — an array of candles. For David, details emerge from how one lives.

Devising a repetitive structure that allows for gaps at the edges, and reducing details to their essence, requires a "thinking and doing" method of design that is paramount to David. He's impressed with what can be done with computers but has studiously avoided them, fearing they would short-circuit his process. He favors what he terms a "scatterbrain" approach that others might call free association. "Wandering is good," David says, meaning it's essential to be willing to interrupt the design process for the good of the project. He'll do this during the working drawing phase and during construction if an insight will bring clarity to the building. To illustrate this point, he cites Frank Lloyd Wright's tendency to constantly question, update, and revise his designs, buildings, and publications.

In detailing a building, David says he tends to "eliminate complications" so as to obtain the most primitive version of a detail, allowing him to keep closer to the origin of materials.

David George has standing to mention Frank Lloyd Wright from time to time because he was an apprentice to Mr. Wright at Taliesin in 1947. David had finished part of his architectural education at the University of Oklahoma and, after serving as a 36th Division artillery officer during WWII, traveled to Wisconsin with a friend and the friend's father. On a whim they decided to visit Wright's home and studio in Spring Green. Upon arrival, they learned that Wright was taking a nap and they would have to wait if they wanted to visit with him. His companions chose to go on their way, but David decided to wait, had the visit with Wright, and was invited to become an apprentice.

At Taliesin in Wisconsin during the summer, and at Taliesin West in Arizona during the

This spread, left to right *David George with development sketches of a current residential project. Continuous open seam at roof ridge, Red Apple Inn. Gap between roof ridge and the chimney, George Residence.*

ARCHIVAL BLACK AND WHITE IMAGES COURTESY DAVID WEBSTER GEORGE, FAIA

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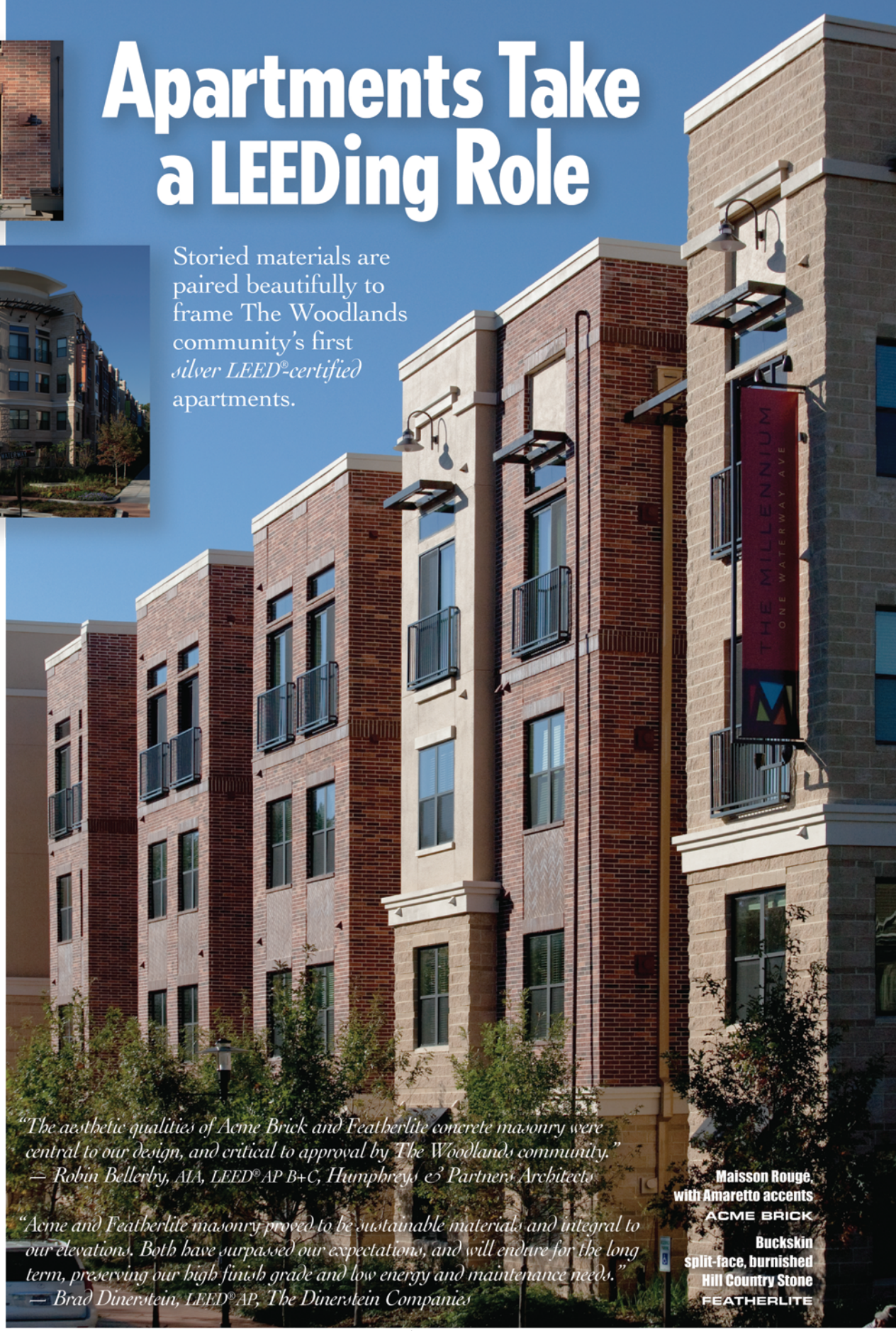

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winter, there were usually about 50 apprentices working and living in the Taliesin Fellowship. David's duties included construction, farming, dairy production, drafting, choir, and orchestra. He was assigned to serve meals to the Wright family — which at times included the daughter, Iovanna — and was also their driver. David George has only positive things to say about his time at Taliesin, but he needed to leave after a year to finish his architectural degree.

After Taliesin, David spent time as a job superintendent on projects for architect and professor James Fitzgibbon before resuming his studies in Oklahoma. He then followed his professors, Fitzgibbon and Dean Henry Kamphoefner, to North Carolina State, completing his degree there in 1949. During his time at NC State, David was exposed to Buckminster Fuller and the architectural ideas of Mies van der Rohe.

David George has standing to mention Frank Lloyd Wright from time to time because he was an apprentice to Mr. Wright at Taliesin in 1947.

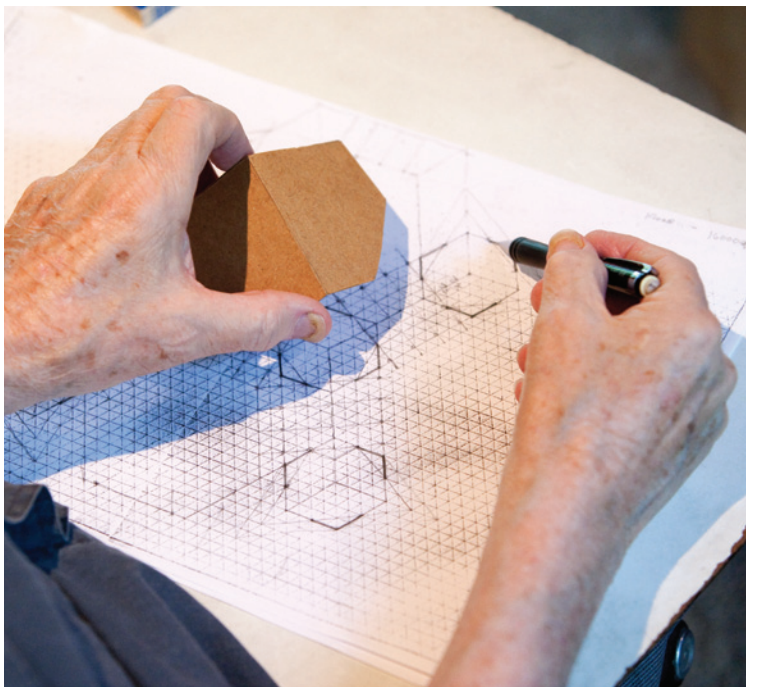
Locating in the Dallas/Fort Worth area soon after graduation, he spent two years in the office of Harwell Hamilton Harris and about eight months with Charles Steven Dilbeck. David liked working with both men but he eventually hired on with Hood Chatham and in 1950 designed the Brants Painting Studio in Fort Worth. This project, belatedly honored with an AIA 25-year award, is a prefabricated Miesien structure accessed from a small ridge-top by a delicate steel bridge. The modular system, refined details, and open glassy corner presage the themes that David would return to many times in his career.

David George was called to military service in the Korean War and then returned to Dallas/Fort Worth to resume his practice and to become registered as an architect. He was occasionally consulted by and collaborated with the Taliesin Studio on projects in Texas – most notably the John A. Gillin Residence and the Kalita Humphreys Theater. David eventually became an AIA Fellow and a Fellow of Taliesin.

It's tempting to trace all of David's architectural influences back to Frank Lloyd Wright, but that would be a mistake. As a college student he was mostly interested in art and geometry. This might explain the love of measurement represented by building modules. Timeless construction impressed him as an artillery officer during WWII since he was often billeted in ancient sheds and barns in the German and French countryside. He admires both the rustic details developed by Dilbeck and the clear structure expounded by Mies van der Rohe. His career is an example of how a set

Top to bottom *The Lake Cottage interior illustrates the "folded plate" technique at the roof structure. David George describes Wright's editing method. An example of Wright's editing of an otherwise completed manuscript.*

Left to right *Eschewing the computer, David George uses still-essential design tools. Sketching a current residential project and holding a truncated pyramid model fragment.*



of principles can be drawn from certain sources and be re-expressed in many different ways.

The building shapes for this house are derived from geometries David finds in nature – rock formations and rock fracture patterns. The superstructure in this case is conceived as a three-sided pyramid with the bottom corners truncated for access.

Though David didn't have the aptitude to follow his chemist/druggist father's profession, an entrepreneurial spirit may have established itself in him as an independent streak. He is quite modest but did hint that a healthy ego is important for architects: "As an architect, you need to be sure of yourself."

At this stage in his life David spends little time drawing but much time thinking about his ongoing projects. When he does draw it's on a lapboard and using 11x17 sheets of grid paper. He is using 60-degree grid paper for a current residential design and the resultant forms are reminiscent of late Wrightian schemes. The building shapes for this house are derived from geometries David finds in nature – rock formations and rock fracture patterns. The superstructure in this case is conceived as a three-sided pyramid with the bottom corners truncated for access. Once the oblique grid is established and the basic folded pyramid forms are in place, he plans to open the peaked shapes with skylights.

David George also thinks about larger building patterns. He's very interested in Texas Prairie developments – things happening within and at the edge of the Cross Timbers region that he loves. He's seen, over his lifetime, how oil and gas exploration have consistently brought prosperity to Oklahoma and North Texas and feels that families with resource-rich property should establish multi-generational home clusters on family land. David sees these self-sustaining developments, centered on family groups and remote from urban centers, as the future for this region. His vision is for small groups, especially families, to live together outside of typical urban and suburban developments – independent and retaining all rights to their land and their resources.

There's much to be learned from the work of David Webster George beyond the modules and the edge reveals. Further examination might include the description of the bazaar-like Olla Podrida profiled in the November 1974 issue of *Southern Living*, or David's "$25,000" house in the November 1964 issue of *House Beautiful*. More recent examples of his work can be found in the archives of *D Magazine*. A careful study of these documents will likely reveal more themes and strategies. But the best lessons, perhaps, are in the buildings themselves, and how they reveal a mind at work in the cross currents of nature and building.

Joe Self, AIA, is the principal of FIRM817 in Fort Worth.

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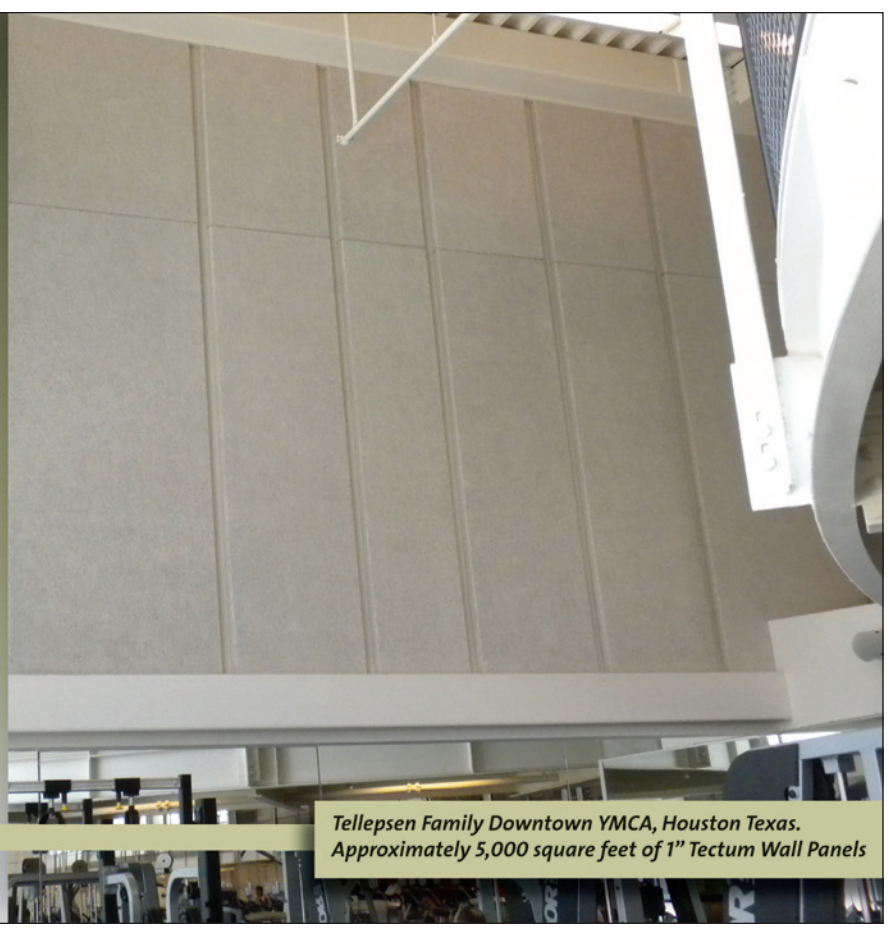


Tellepsen Family Downtown YMCA, Houston Texas. Approximately 5,000 square feet of 1" Tectum Wall Panels

The Hodge Orr Residence

by Michael Malone, AIA

Project Hodge Orr Residence, Dallas
Client Douglas Orr and Nancy Hodge
Architect David W George, FAIA
Design team David George, FAIA; James Wheeler, AIA; Jessica Stewart Lendvay; Beth Steinbauer; Jack Cook III; John Lendvay
Contractor Richard N. Smith
Consultants David Keller Construction (manager); Wheeler International (project architect); Jessica Lendvay Architect (interiors/lighting); Hooper Group Consultants (georechnical); Cook Structural Engineers (structural); Frymire Services (mechanical); M A Landscape Specialists (landscape); John Lendvay Landscape (landscape); Armor Security (security/alarm)
Photographer Thomas McConnell

The Dallas neighborhood of Preston Hollow is home to a number of well-designed and often very significant houses by nationally recognized architects — Frank Lloyd Wright, Richard Meier, Steven Holl, and Edward Larrabee Barnes, to name a few. The neighborhood also has a considerable representation of local talent (including Max Levy, Russell Buchanan, Mark Wellen, Svend Fruit, Frank Welch, and Howard Meyer). The larger, rambling lots — often skirted by creeks and sheltered by mature trees — seem appropriate for truly purposeful architectural design, perhaps more so than the sites in more typical suburban neighborhoods close by. The majority of Preston Hollow residents still opt for large, more traditional houses. But with the varied topography, even they seem to fit in better on the larger lots. It is a pattern for houses in this area to overwhelm their sites, dominating them and distracting attention from the beautiful trees and landforms (and the neighbors) with a sense of monumentality.

But not all of them. The Hodge Orr House, designed by David Webster George, FAIA, in collaboration with Jim Wheeler, AIA, is a reminder that a well-planned house can be both gracious and architecturally arresting, while still embodying principles of restraint and blending into the features of the site. These two architects — in tandem with a totally involved client who valued and insisted on simplicity — were able to follow their ideas to completion, fully integrating with the site. The house is so carefully tucked in under the canopy of existing oak trees, you can drive by and almost miss the house, unless you are looking for it. But close observation demands your consideration and rewards it with thoughtful lessons on how to make a beautiful thing using a restrained basket of tricks. It begins with the great

care taken with the way the trees are incorporated into the design. Indeed. the entry sequence makes this priority clear as you walk past a portion of the roof that has been specially notched to allow a set of limbs to pass over it. Such care is witnessed again and again, but the myriad ways it is manifested is a delight to understand.

Indicative of David Webster George's mentor, Frank Lloyd Wright, and his concern for siting a building to take advantage of its natural characteristics, the house is set among 20 native live oak trees. The whole organization of the house, as well as the roof heights and placement of walks, drives, and decks, is adjusted to accommodate them, particularly the spread of the canopies. George is 89 years old, and proudly both an AIA and a Taliesin Fellow. The Orrs found him after seeing another of his houses and making an effort to track him down. Initially the project was an addition to an existing house, but subsequently the commission developed into an all-new structure, resulting in the original house being demolished. What remained was an incredible oak grove to plan a house in, an existing pool to focus the court around, and a lush bamboo thicket at the rear of the site.

George describes the house as very Texan, in fact, a "Texas Prairie Style" house, perhaps as a deferential reference to his time at Taliesin as an apprentice to Frank Lloyd Wright. If so, the reference is opaque at best. Other than its careful siting and the use of a repetitive grid as an organizing device, the house seems to be very much an original design, combining Mediterranean planning strategies with an Asian sensibility and scale. The result is a house in repose, designed to take advantage of its site and to make those inhabiting it more appreciative of its unique characteristics. Further, it is an exceptionally well-detailed and well-made house, sure in its execution as well as its design, not always characteristic of Frank Lloyd Wright's later work. This is a house in which fit-and-finish is integral to the way the spaces are expressed and formed. It draws a considerable amount of its power from the sheer excellence of the construction. To be inside it is to experience a primer in the phrase "zero detailing."

After demolition of the original house, the existing pool in what had formerly been the back yard was redesigned to be the one man-made feature of the center court. This distinctive element — in the shape of a quatrefoil — became the focal point of most major rooms in the house. The landscaped court is edged by rhythmic modules of bay windows set out from the main wall with its uniform cornice height. On the interior these bay windows front a continuous circulation space, which the owners refer to as

After demolition of the original house, the existing pool in what had formerly been the back yard was redesigned to be the one man-made feature of the center court.

a cloister, although inside it functions as a continuous linear living space. The existing pool is at the center of the composition, in effect becoming the intersection of the cross axis around which the plan is organized. Here the circulation is actually inhabitable, in counterpoint to the Mediterranean model, where it reads as exterior space.

The façades have a combination of flat and gable roofs that are used to articulate various spaces, and to accommodate the spreading limbs of the trees. The house is organized using a 10'-8" supergrid, which subdivides in a 32" grid for both the plan and section dimensions. This grid, in turn, subdivides to 8" modules or expands up to a 48" module — conforming

Previous spread *The grand suite flows into the dining room.*
This spread, clockwise from left *Existing quatrefoil-shaped pool as organizing element for the U-shaped plan. The gable-roofed living room is open to views on three sides. The roof fits tightly under the canopy of the existing oak trees.*

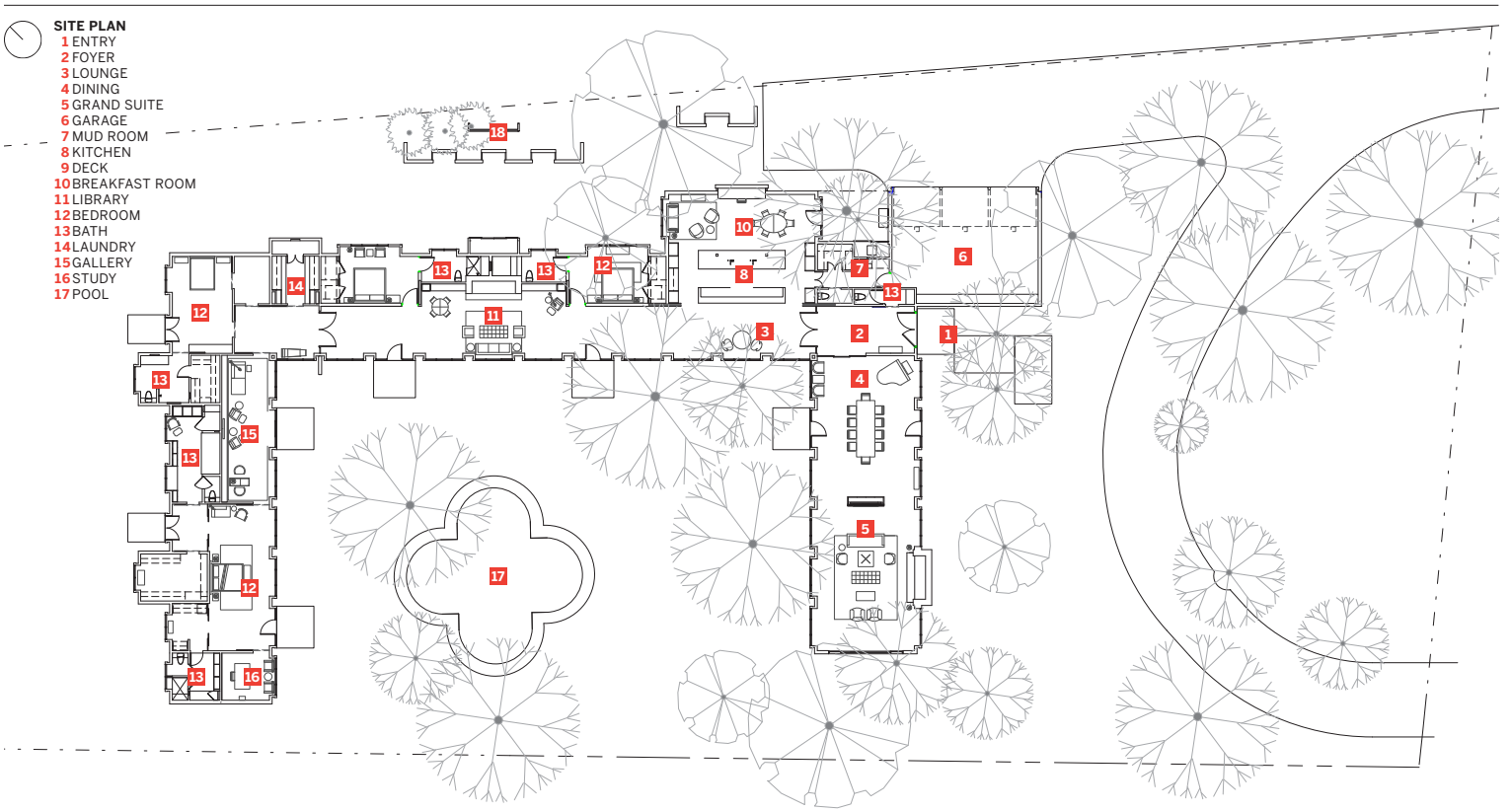
dimensionally with most standard building materials. Manifestation of the grid is evident in the large bay windows (the same 8'-0'' x 8'-0''window module is used throughout the house), but it is not tyrannical or even immediately visible. The grid can only be sensed by the overall order and carefully developed proportions of the house, a sign of a sure hand and a great deal of experience in the use of a repetitive module for planning.

The exterior is finished in uniform, smooth plaster, with no joints or reveals. The interior wall color matches it, too, creating an intentionally monolithic character that makes the house look like "pottery" to David George and that serves as an excellent foil for the trees and the shadows they cast in the changing light. The large windows are of bronze aluminum, mimicking the verticality and bark of the trees. When an interior space is celebrated, a standing-seam gable roof is expressed on the façade.

Rainwater on the site is handled in an innovative and narrative manner, consistent with the careful siting of the house. In the areas where flat roofs occur, scuppers, designed as a recurring part of the façade, shed water. The gables, located over rooms where the spatial emphasis requires verticality, spring from the cornice line and are clad in standing-seam metal. There are no gutters or downspouts; rainwater simply sheets off the roofs and into the surrounding landscape. The house is set in what the architects call a dry creek bed, a stone-lined trough that borders the house and accommodates drainage. Access to the various doors located around the perimeter of the house is by pipe decks or bridges that span the creek bed and reinforce the water metaphor.

All of this planning organization is secondary to the role of ample natural light within the spaces. Light — its channeling, filtering, and the way it is introduced to the various spaces — is what you sense most inside the house. Skylights, roof lights and monitors are present in virtually every major

Resources **FENCES/GATES/RAILINGS/CHIMNEY CAP**: Carranza Welding Fabrication; **CONCRETE MATERIALS**: Texas Industries; **PRECAST WALLS/ROOF PANELS**: Headwaters; **WOODWORK/SPECIAL CEILINGS/GRILLES/SCREENS/VENT WOOD DOORS/SLIDING WOODEN GRILLED PANELS/EXTERIOR SUN CONTROL**: Robert Patak Custom Construction; **BUILDING INSULATION**: Demilec (Comfort Saver); **IB ROOF SYSTEMS/STANDING SEAM ROOF**: Classic Superoof; **FIRE DOOR/ENTRY DOOR/INTERIOR DOORS/INTERIOR TRIM/BEAM MATERIALS/GRILL MATERIALS**: BMC West; **GARAGE DOORS**: Overhead Door Company; **METAL WINDOWS/GLASS**: Thermal Windows (J&M Glass); **GYPSUM**: Marek Brothers; **TILE**: Ann Sacks; **WOOD FLOORING/TILE INSTALL**: Signature Floors and Interiors; **CLOSET ACCESSORIES**: Hafele (TKO Associates); **DOOR HARDWARE**: Rocky Mountain Hardware (TKO Associates); **PLUMBING FIXTURES**: Dornbracht (TKO Associates); **CABINET HARDWARE**: Sugatsune (TKO Associates); **SWIMMING POOL**: Advance Pool; **COUNTERTOPS**: Unique Stainless Steel Designs; **IRON WORK**: North Dallas Wrought Iron Doors; **STUCCO**: Stucco Inc.; **CARPETING**: Clifton Carpets; **AUTOMATIC WINDOW SHADES**: Mechoshade (Kites Interiors); **DINING ROOM, OFFICE, BEDROOM CABINETS**: Purcell Cabinetry; **PLUMBING**: Posey Plumbing; **GLASS AWNING/SHOWER ENCLOSURES**: Creekside Mirror & Glass



space, but they are not just holes in the roof or mere windows. Here they are shielded and screened by a wide variety of sensitive millwork grids that soften the light and provide visual play. The effect is one of dappled light falling through tree branches and leaves, a fitting metaphor for a house literally inserted beneath a broad canopy of trees. The skylights provide a reminder of the trees, which are visible through them, but just barely. George and Wheeler are careful not to allow harsh direct light to penetrate the house, so views out are generally seen through a screen. These grids in the skylights and gable windows filter and screen the light. The architects refer to these screens as "sombras," which translates as "shadows," an apt descriptive term. Wheeler, who worked with O'Neil Ford in his early career, learned about sombras in Ford's office. In every case, the interior and exterior grilles are demountable to take full advantage of the seasonal foliage. This introduction of wood near the ceilings also adds a touch of hand-crafted warmth in an unexpected place. Equally interesting is how these skylights are used thematically to introduce light into the space even when it's dark outside. The large skylight over the dining room table is fitted with spot lights that can be aimed downward, extending the theme of lighting from above. With all of the glazing and the need for visual privacy above the windows, shades that can be lowered when necessary are concealed in the header.

The house is rich with wonderful (and useful) details. A favorite (in a house that is full of them) is the use of a single pane of frameless glass projecting over the exterior entry doors granting access via the decks to the exterior and providing cover when entering and exiting. This gesture has the effect of sheltering the door from rain, without spoiling the roof and cornice line, and the view of the trees.

George and Wheeler were aided in the design of the interior details and millwork by Dallas architect Jessica Stewart Lendvay, who with the owners developed the extensive, but restrained, millwork and finishes. Interiors

A house this open and flowing seems never to suggest the need to close off portions from one another, but George and Wheeler have built this contingency into the design.

are minimalist, but carefully considered. In addition to the smooth interior walls, they include white oak flooring and white oak cabinets. The same wood and stone are used throughout, extending even to bathrooms and closets. The interior paint colors, tiles, limestone, and stone for countertops were selected by the owner in collaboration with interior designer Beth Steinbauer.

In keeping with the minimalist detailing, no trim is used in the house; walls go to the floor in unbroken lines uninterrupted by base. Wood flooring is 8"-wide oak planks, the same materials used throughout for all the millwork. Limestone is introduced at the fireplace hearths (flush with the adjacent wood floors) and as a band of paving around the pool. The only obvious decorative touch appears as wood grilles that form a cornice in some interior spaces and conceal return air. An extension of these wood grilles used in a different way is seen in the form of sliding screens that can divide and close off some areas of the house. Based on their similarity to Japanese latticework, Wheeler calls these "renji mado." A house this open and flowing seems never to suggest the need to close off portions from one another, but George and Wheeler have built this contingency into the design. The kitchen can be screened completely from the surrounding spaces, although this capability would normally seem unnecessary, given the kitchen's careful planning and execution. The kitchen itself is generous, open, and integral to the house.

Simple base cabinets in a linear configuration define the space. Pantries and closets provide ample storage, dispensing with the need for upper cabinets that would disrupt the visual flow of space.

The interior cloister adjacent to the kitchen is usable space that George calls the sidewalk café. This continuous space surrounds the landscaped court and has the effect of providing every room with an associated living space. Most rooms have windows or views on two walls, into the central court and out to the perimeter of the site, which is lovingly landscaped and full of distinctive gardens and landscape features. The owners are avid readers and the display of books is a significant component of the design. As the cloister follows the perimeter of the courtyard, it fittingly becomes their library and study. Ultimately it becomes the master suite itself, where the view is across the court and the pool at its center.

Much is made of the modernist trope of bringing the outside inside, of blurring the line between the two realms, and creating views in and out that are informed by the architecture. Though often stated as a goal of a design, in practice it is more of a cliché than a reality. But this house could be a case study for the idea — a tree house on one level where basic circulation feels like a walk in the woods. In part due to the ample fenestration and the presence of the trees, you feel like you are outdoors, that the interior and the exterior are seamlessly joined. Overall this is a quiet house, expansive and filled with light filtered through leaves. Its orderly, almost luxuriously scaled spaces are inviting and seductive, suggestive of sheltered places for curling up with a book or taking a nap. This is a house in repose. To be in it is to experience a sense of calm and order, and the gift of well-being.

Michael Malone, AIA, is the founding principal of Michael Malone Architects in Dallas.

Clockwise from top left *The dining room has a skylight with an inserted wood trellis that defines the table location. Sliding screens of white oak provide privacy and visual warmth. The long Pullman kitchen can be closed off by screens but, even left open, is a beautiful component of the space.*

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It's rare these days to see editorial coverage of healthcare without the companion word, "wellness" — which is both a goal of healthcare and, in the context of building types, a handy synonym for "fitness."

In the latter category, we cover two facilities that are at opposite ends of the spectrum in terms of their locations and constituencies. The Tellepsen Family YMCA in the hardscape of downtown Houston states flatly that "Everyone is welcome." Whereas the Northwood Club is an exclusive members-only haven amongst trees and rolling meadows in north Dallas. What ties the two projects together? They are both exemplary in satisfying client aspirations.

Bucolic vs. urban also applies to the Chickasaw Nation Medical Center in the plains of Oklahoma and the CHRISTUS Moran Health Center in midtown Houston. As different as their settings are, both buildings succeed in making a high-impact connection with their community.

Healthcare and Wellness

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Embracing Culture and Place
Chickasaw Nation Medical Center, Ada, OK
PageSoutherlandPage
Brian Freese, AIA

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Worthy of the Mission
CHRISTUS Moran Health Center, Houston
Morris Architects
Gin Kappler-Peeler, AIA

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The Big Picture
Tellepsen Family Downtown YMCA, Houston
Kirksey Architecture
Val Glitsch, FAIA

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Fitness Finesse
Northwood Club Pool and Fitness Facility, Dallas
Good Fulton & Farrell Architects
Dan Killebrew, AIA

Embracing Culture and Place

by Brian Freese, AIA

Project Chickasaw Nation Medical Center, Ada OK
Client Chickasaw Nation Health Systems
Architect PageSoutherlandPage
Design team Lawrence Speck, FAIA; W. Kregg Elsass, AIA; E. Douglas McClain; A. Talmadge Smith; Janet Zeitler, AIA; Casey England, AIA
Contractor Flintco Companies
Consultants PageSoutherlandPage (mep/civil); Datum Engineers (structural); Clark Condon Associates (landscape)
Photographer Art Gray

The wind blows strong across the low, rolling plains of central Oklahoma. Standing quietly and listening to the wind in this place — where a razor-sharp horizon seams together land and sky — one can sense the spirits of Native Americans who for generations lived and thrived on the land. These were a people who found, after torturous travels westward during the Trail of Tears, a place that in its sheer vastness accepted them and offered the opportunity to rebuild their way of life. And so it was, and so it has been for the Chickasaw Nation in this place of raw and expansive beauty.

Today, outside the small Oklahoma town of Ada stands a tight compound of buildings that, at a distance, shimmers like a mirage of some modern native pueblo within the verdant panorama. Built of modern materials by modern people — yet with forms, colors, and patterns that embody the coded meanings of an ancient culture — the Chickasaw Nation Medical Center has given the people of the local Chickasaw tribe a place for healing, communing, and celebrating their culture. As lead designer, architect Lawrence W. Speck, FAIA, of Page Southerland Page in Austin, capitalized on the tribe's rich history of crafts, textiles, and spiritual connection to nature, paying homage to those foundational elements both subtly and overtly in the design of the building.

The hospital is located in a rural setting, sited within the 230-acre property between a long, low hill on one side and a dense backdrop of trees lining a creek bed on the other. Among the many striking features that distinguish this hospital from others is the palpable connection to the outdoors. Transparent multi-level corridors connect the various wings, framing views of nature through the compound. Most interior circulation, for that matter, is placed on exterior walls to maximize views outward and natural light within. From within, virtually every major space — be it a patient room, office, or public area — presents the sky and trees and green vistas in full panoramic view. Patient rooms are designed with foremost consideration of the person lying horizontal for long periods of time. Side walls are angled to direct the

patient's view to large, carefully placed windows both low and high on the 12-foot-tall exterior walls, giving expansive views to landscape across the room and focused apertures to the sky. In the staff and public spaces as well, several large light wells penetrate the main volumes to provide abundant light and outward views. "Sightings of wild turkey, deer, the annual monarch butterfly migrations, and other wildlife are common," says Dr. Judy Goforth Parker, Chief Administrator of the CNMC.

All this attention to sunlight and nature views is more than mere aesthetic affect. It is a response to a deeply held Native American belief that nature requires our abiding respect and appreciation, and in return gives potent healing and nurturing. Dr. Parker grounds this belief in scientific

Patient rooms are designed with foremost consideration of the person lying horizontal for long periods of time.

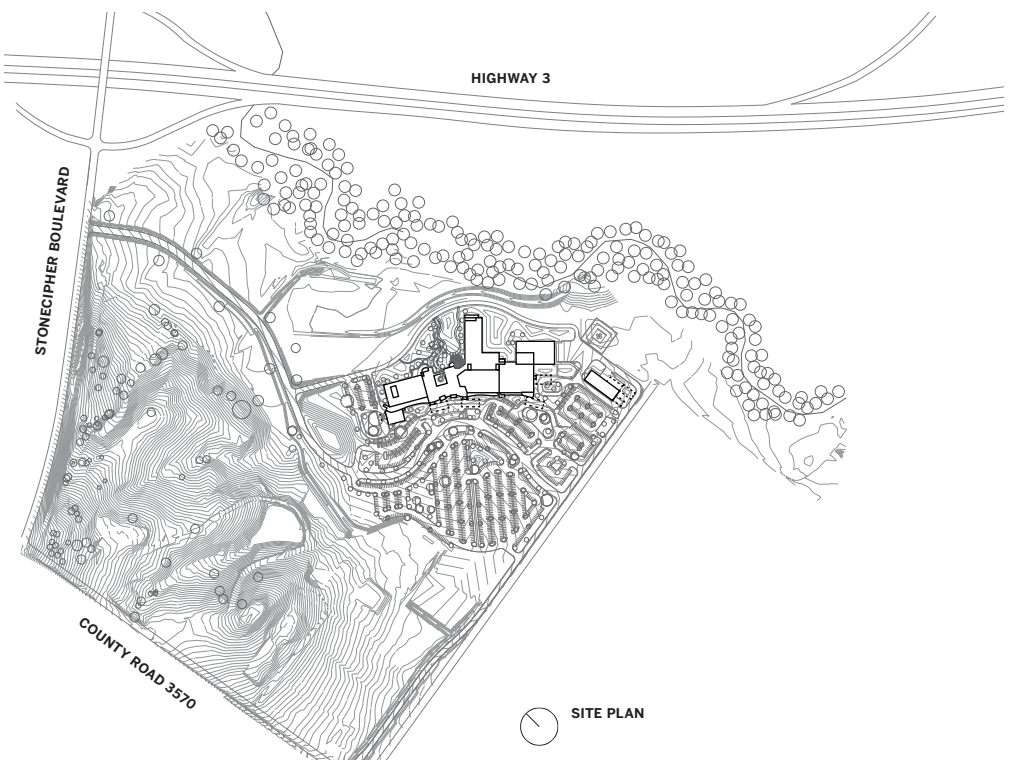
fact: "Clinical studies have proven that when patients have more views to nature, their need for medications decreases." An extension of this belief system is the contention that we humans should take from nature only what we need and no more. In this philosophical context, energy efficiency and conservation of non-renewable natural resources became an even more rigid programmatic requirement than usual. Thus, the integration of controlled daylight provides natural — and free — warmth in the winter, resulting in a lower requirement for forced heat, and also conserves energy use by significantly reducing the need for electrified lighting.

The functional layout of the CNMC is also an improvement over typical hospital design. The core of the complex is a lively and light-filled public space referred to as the Town Center. The main entry guides visitors immediately into the Town Center, from where one decides with very clear visual aids whether to go to the outpatient clinic, inpatient functions (hospital, surgery, or emergency room), cafeteria, or the Healing Garden beyond. "Hospitals are typically confusing and impersonal places for visitors and patients alike. This hospital is very clear and very beautiful," observes Dr. Parker. "If you walk straight through the Town Center to the Healing Garden beyond, you will find staff, patients, and visitors intermixing, eating, and enjoying nature. It is really a wonderful place."

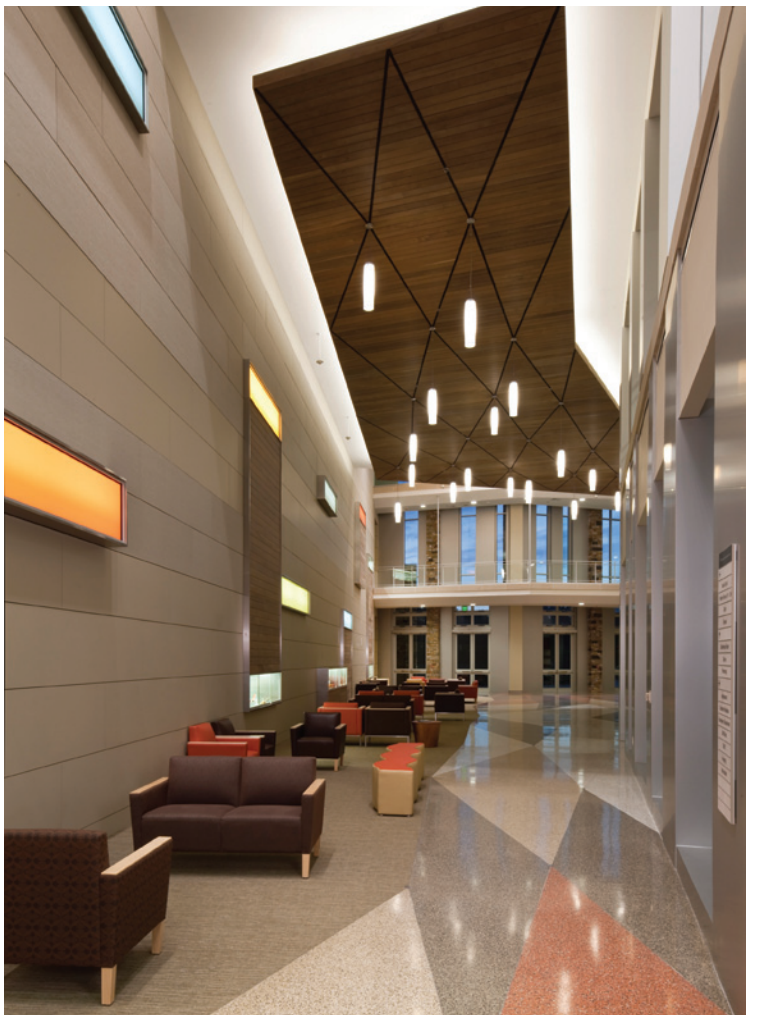
Just as the aptly named Town Center serves as the working core of the hospital, so has it also come to provide for the community — somewhat serendipitously — essentially the same function. It and the adjacent cafeteria/dining room are almost daily gathering places where many non-patient Ada residents eat, socialize, and gather information about health resources. The Town Center has also become an increasingly popular venue for small local events. The CNMC is, in effect, a compelling affirmation of the Chickasaw Nation's commitment to universal healthcare and the well-being of its people.

The CNMC provides yet another element central to Native American culture pertaining to the care of the ill: accommodating large gatherings of family and friends who may stay for days on end to lend support to their loved ones. For Native Americans, caring for the ill is a community function. Rather than the two or three family caregivers ordinarily present, there may be a dozen or more extended family members and friends who might travel many miles to provide comfort and assistance. Patient rooms include larger seating areas and fold-out beds to accommodate long visitor

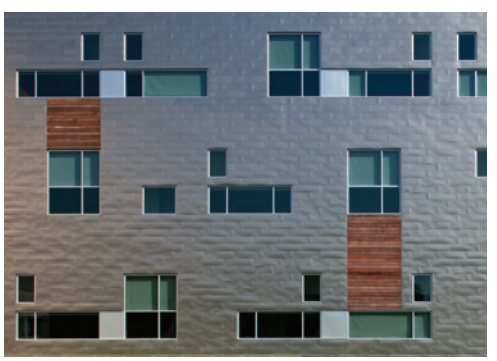
Previous spread *The center opens onto the Healing Garden.*
Top to bottom *Spacious patient rooms offer comfortable furniture and expansive outdoor views. Visitor areas on all floors accommodate extended visitor stays. Even mundane work spaces admit abundant natural light.*



Resources **PLANTING ACCESSORIES**: Peter Pepper; **STONE**: Minick Materials; **METAL PANELS/SANDSTONE**: Acme; **ORNAMENTAL RAILINGS**: York Metal Fabricators; **GLASS HANDRAILS**: Julius Blum; **LUMBER**: Precision Millwork; **LAMINATES**: Wilsonart/Pionite; **PREFABRICATED ROOF SPECIALTIES**: Johns Manville; **STEEL DOORS**: Construction Building Specialties; **ALUMINUM DOOR FRAMES**: RACO; **WOOD DOORS**: Algoma Hardwoods; **SPECIALTY DOORS**: Won-Door Corp.; **ENTRANCES/METAL WINDOWS/CURTAINWALL**: Kawneer; **GLASS/GLAZING**: PPG; **LOCKSETS**: Schlage; **GYPSUM**: National Gypsum; **PUBLIC SPACE TERRAZZO**: Southwest Terrazzo Association; **ACOUSTICAL CEILINGS**: Armstrong; **LAMINATE FLOOR**: Wilsonart; **SPECIAL ACOUSTICAL WALL SURFACES AND INTERIORS**: Green Country Interiors; **PAINT**: Sherwin Williams; **DECORATIVE FINISHES**: Oklahoma Lighting Supply; **SIGNAGE**: P&B Graphics; **TILE**: DalTile (Allen's Floor Systems); **CARPET TILE**: Shaw; **WALL PROTECTION**: Koroseal; **FURNITURE**: Steelcase, Vecta (Scott Rice); **UPHOLSTERY**: Maharam, Knoll, Sina Pearson (The Basnight Group); **MANUFACTURED CASEWORK**: Herman Miller, Geiger Levels, Mirra Seating (Workplace Resource OKC); **SHADES**: Mechoshade (Russell Interiors); **BOOTHS AND TABLES**: Nemschoff



Clockwise from top left *The dramatic cantilevered canopy clearly marks the main entry. Normally bustling with social activity, the Town Center references ancient Chickasaw textile and jewelry patterns. An exuberant interplay of exterior surface materials imbedded with cultural allusions.*



Top to bottom *Cleverly integrated displays of Chickasaw crafts and textiles bring human scale to the luminous Town Center. Colorful geometries allude to native Chickasaw patterns. Fenestration recalls native basket weave patterns set against metal siding reminiscent of simple rural buildings.*

stays; gracious community rooms are provided on all patient floors; and multiple large public spaces and the Town Center all provide for the larger community's participation in the care of loved ones. Even in the site devel-

This facility is a joyous, riotous dance of large colored blocks, glass, and glittering metallic siding, stepping in complex rhythms.

opment, special trails snaking through the lush surrounding landscape, as well as picnic areas and long-term parking accommodations, are aimed at facilitating and encouraging caregivers to spend long periods of time at the medical center.

Regarding its appearance, the CNMC is not the austere minimalist shell so often favored among the architectural cognizanti. This facility is a joyous, riotous dance of large colored blocks, glass, and glittering metallic siding, stepping in complex rhythms. Each surface is an intricate bejeweled tapestry of multihued patterns and geometries. Lead designer Speck referenced and abstracted various indigenous tribal textiles and jewelry still worn by Chickasaws today. Specific tribal basket weave designs inspired the fenestration and surface treatments of the exterior walls, as well as cabinet details and interior tile designs. A very particular Chickasaw beaded necklace was the inspiration for the designs of terrazzo floors and concourse ceilings. Traditional Chickasaw colors holding spiritual and cultural significance provided the springboard for color selections throughout the facility. As a whole, the building is imbued with ancient tribal symbolism and meaning.

Materials were chosen to reflect their local and state cultural significance as well. Native Oklahoma fieldstone from five different areas is used in public spaces both inside and outside, contributing a rich palette of tan, brown, red, ochre, and gray. Weathered copper used sparingly in key locations reflects the ongoing ravages of time and the harsh prairie climate. Private spaces are coded on the exterior with the less monumental materials of aluminum shingled siding and wood, in resonance with the prosaic rural structures of the Midwest.

Page Southerland Page clearly set aside many of the typical paradigms of hospital design protocol and instead invested their creative passion and humanity in creating the Chickasaw Nation Medical Center. Designer Speck gives special credit to the firm's lead healthcare planner on the project, Kregg Ellsass, who readily embraced all of the divergence from norms represented by the Town Center, special daylighting provisions, and so forth. As Speck puts it, "Kregg kept all of the machine-like precision of a modern healthcare facility intact while we tried to humanize and particularize the place."

The result of their work is a community healthcare center inextricably bound to its site, region, and local culture. Far transcending a generic healthcare facility, this is a very specific response to very particular conditions. It eschews the common practice of assembling anonymous machines for healthcare in favor of place-making that supports the technology and sophistication of modern medical practice — all in a built environment that boosts the local community and exudes humanity and cultural meaning. One can't help but ponder how the current state of health in this nation might be improved if more healthcare facilities had such ennobled qualities as this one, nestled in the low hills of a small Oklahoma community.

Brian Freese, AIA, is the founding principal of Freese Architecture in Tulsa, Oklahoma.

John S. Dunn
Building
W.T. & Louise J. Moran
Health Center
CHRISTUS
Foundation for HealthCare
Catholic Charities
of the Archdiocese of Galveston-Houston

Worthy of the Mission

by Gin Kappler-Peeler, AIA

Project CHRISTUS Moran Health Center, Houston
Client CHRISTUS Foundation for Healthcare with San Jose Clinic and Catholic Charities
Architect Morris Architects
Design team Douglas Oliver; Shawn Lutz; Gary Altergott, AIA; Dallas Felder, AIA; Al Belanger, AIA; Jennifer Youssef, AIA; Michael Hostler, Assoc. AIA
Contractor D.E. Harvey Builders
Consultants Irvine Team (design/construction strategy); TRW Engineers (civil); Garza & McLain (structural); DBR Engineering Consultants (mep); GKL Health Services (medical equipment planner); Wong & Assoc. (landscape)
Photographer Aker Imaging

One in every three persons in the Houston area lacks health insurance. The ever-increasing demand for low-cost care in the region consistently exceeds available community resources. Primary healthcare for the uninsured is grossly inadequate, and specialty care is almost nonexistent. When it is available, it is often through referrals to unfamiliar or remote sources, and at increased cost to those needing the care.

With the 2008 sale of the St. Joseph Hospital campus in downtown Houston, the founding forces behind San Jose Clinic — the oldest operating free clinic in the nation — were fervent in their mandate that this critical line of delivery not pass quietly into the night. The CHRISTUS Foundation for Health Care worked with the San Jose Clinic to find a new home, one worthy of the mission and outreach of the 90-year-old care institution and Houston legacy.

The story of the Moran Family Health Center is larger than just the account of relocating the San Jose Clinic from its outdated and undersized 50-year-old facility in downtown. Its true telling reveals the comprehensive delivery of a range of services that are interconnected and focused on the overall well-being and soundness of families. As the clinic CFO and COO Lee Ann Kroon frames it, "We believe health and wellness include social and life skills, and that our services are just part of a more holistic approach to the needs of the uninsured community."

As the search for a new home began, a dialogue among like-minded organizations led to a synergy of social, medical, and life skill-centric groups. Complementing the anchoring core of San Jose Clinic, the Moran Family Health Center also includes offices for the CHRISTUS Foundation for Healthcare, owner of the complex; the Houston Read Commission, offering GED and ESL classes; and a centralized dispatch point for CHRISTUS' Healthy Living Mobile Clinic vehicles. In addition, offices for a satellite presence for Catholic Charities provide social services around food, shelter, utilities and other core necessities. Clients of the center can receive marriage counseling, job placement advice, and annual wellness check-ups under one roof. Kroon further observes that the greatest service offered to their clients is not equitable health care as enjoyed by

the insured. Rather, it is that all services are provided with "a genuine conveyance of respect and dignity" for individuals and their particular life circumstances. This attitude, more than the convergence of services, defines the essence of the Moran Family Health Center.

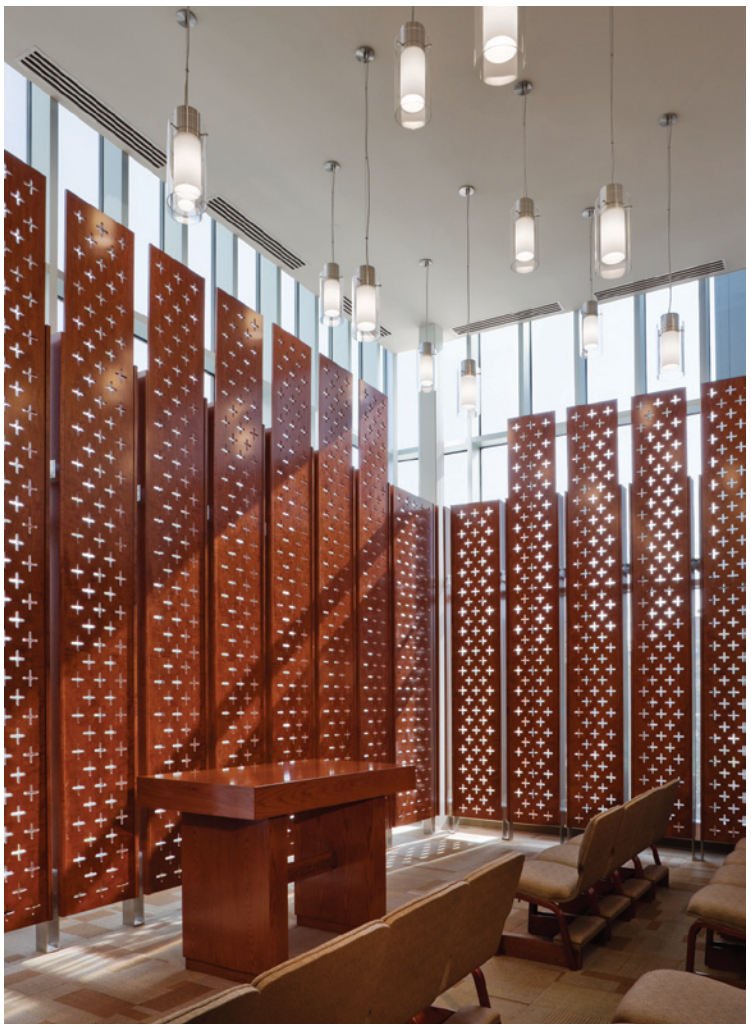
Selecting the location for such an ambitious new center required special care and consideration. In serving its constituency, the clinic sees patients from all over the city and is regionally based more than neighborhood-driven. Surveys of patients confirmed that most arrived via some form of public transportation — either bus line or light rail. With that finding, proximity to public transportation rose as a priority. Consideration was also given to the proximity of symbiotic organizations such as SEARCH Homeless Services and the Catholic Charities. Based on these criteria, Houston midtown quickly defined itself as the logical future project location. Concurrently, the process led to Morris Architects, publishers of recent urban evaluations and authors of the widely circulated "Midtown Livable Center Study."

During a recent visit to their offices, project principal and Director of Design Doug Oliver and contributing designer Michael Hostler shared some of the project constraints that energized the design process and drove it to its unique resolution. Oliver explored the inherent tension between the intended use of the center by appointment-holding visitors and the potential walk-in activity by those who would quickly come to know of its coveted resources. "Knowing the benefits to the community at large, we had to design a building that was about urban design destination, rather than casual transient habitation," he says. The center needed to be accessible to intended visitors without encouraging occupation or loitering by the surrounding foot traffic. Morris' design team prioritized the creation of a non-institutional building that, as an expression of careful material selection, was made less formidable, thereby passively encouraging use. Oliver emphasizes that the highest realization of the success of the built project happens when the "architecture overcomes the threshold moment, depressurizes the anxiety of the visitor, and invites entry."

The building is sited at the intersection of the midtown street, McGowan, and Fannin, which references the near proximity and extended connection to the Texas Medical Center. Morris chose to memorialize the duality of this building, belonging to both worlds, by placing the entry and vertical circulation tower of the three-story facility prominently on that corner. Expression of the stair through the glass is intended to capture and hold the importance of the corner. The design team nimbly navigates the perceived tension between this iconic statement and the very real need to invite people into the complex. Rather than offering an over-formalized park, the architects conceived of the entry court as a deliberately smaller and more intimate space. It is a precise transition from the urban street scale down to a manicured court that ushers the visitor comfortably through the front portal and into the receiving lobby.

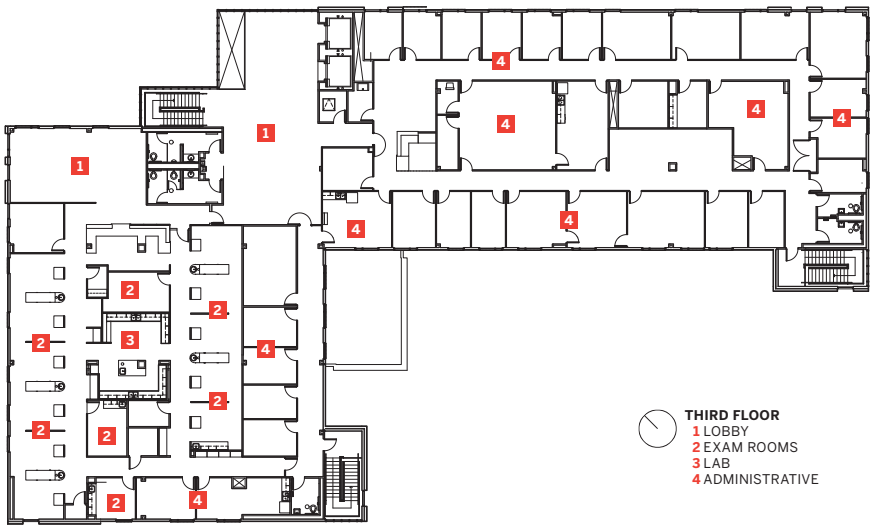
During the approach to the main desk, the entire lobby space is filled with the quiet but anchoring presence of soft borrowed light from the chapel.

Once inside, the purposeful staging of familiar and symbolic elements in new juxtapositions continues to invite the visitor to engage the space and examine its subtext. During the approach to the main desk, the entire lobby space is filled with the quiet but anchoring presence of soft borrowed light from the chapel, which serves as backdrop to the process of orientation. Morris has unabashedly recognized that this center at its foundation is the coming together of several faith-based organizations. In testament to this origin, Oliver says "the chapel is embraced by the arms of the services (perpendicular service wings) forming the heart of the building." The design team pays due respect to the framework in which

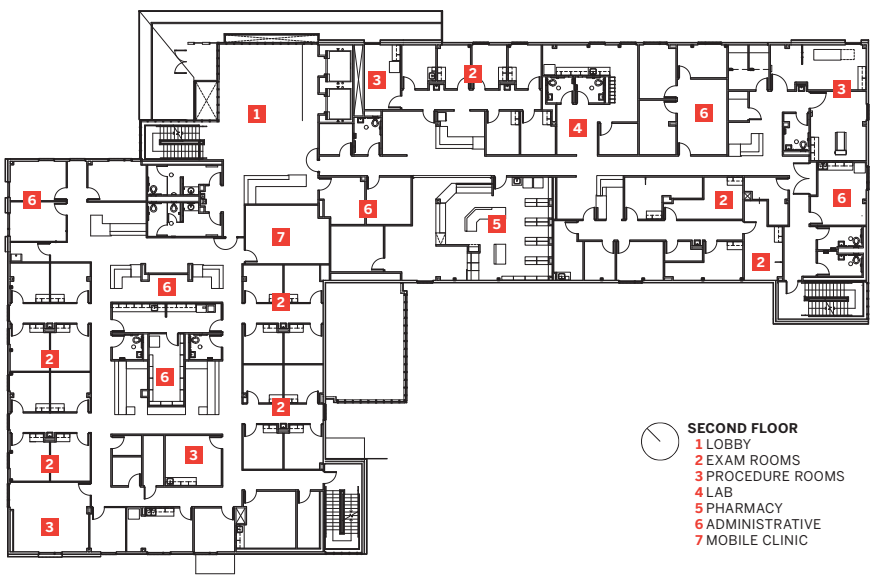


Previous spread *Entry and vertical circulation tower claim the corner.*

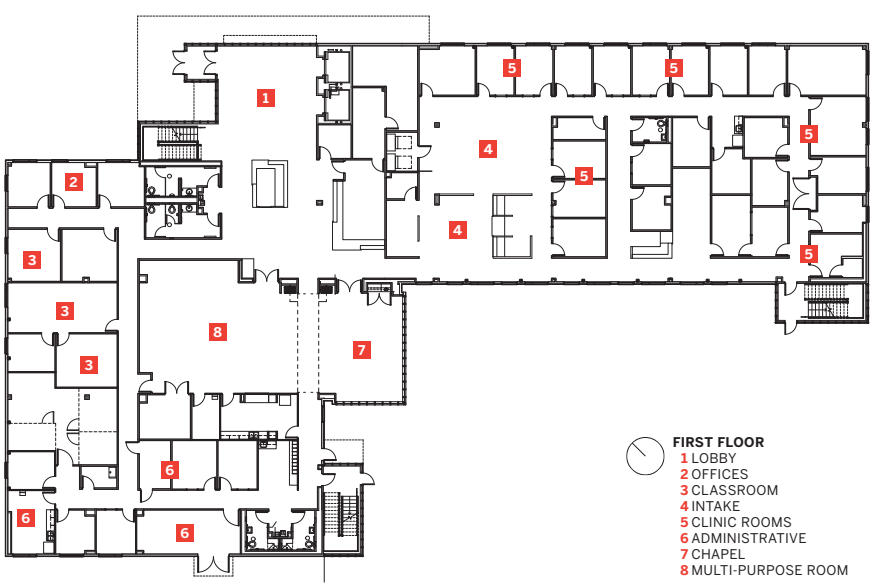
This spread, clockwise from facing page *Clinical, communal, and spiritual aspects of use all happen simultaneously. The chapel is positioned at the center of the clinic, both physically, and symbolically. Iconic religious artifacts from the Sisters of Charity find new life. The clinic embraces public transit and the pulse of its urban context.*



THIRD FLOOR
1 LOBBY
2 EXAM ROOMS
3 LAB
4 ADMINISTRATIVE



SECOND FLOOR
1 LOBBY
2 EXAM ROOMS
3 PROCEDURE ROOMS
4 LAB
5 PHARMACY
6 ADMINISTRATIVE
7 MOBILE CLINIC



FIRST FLOOR
1 LOBBY
2 OFFICES
3 CLASSROOM
4 INTAKE
5 CLINIC ROOMS
6 ADMINISTRATIVE
7 CHAPEL
8 MULTI-PURPOSE ROOM

Resources **CAST STONE/EXTERIOR WALL TILE**: Arriscraft; **METAL DECKING/STAIRS**: Grogan-Hazel Steel; **ARCHITECTURAL WOODWORK**: Brochsteins; **MILLWORK**: CRC Mastercraft; **ROOF/WALL PANELS**: E.F.+I. Design Systems; **METAL DOORS**: Ceco Door Products; **WOO DOORS/METAL FRAMES/HARDWARE**: Coastal Supplies & Services; **GLASS**: Viracon; **GLAZED CURTAINWALL**: Win-Con Enterprises; **PERFORATES SCREEN WALL**: McNichols Co. (Win-con Enterprises); **ACOUSTICAL CEILINGS**: Armstrong; **LAMINATE FLOORING**: Mannington; **PAINTS**: Benjamin Moore, ICI; **CORNER GUARDS**: InPro Corp.; **WALL PROTECTION**: C/S Acrovyns; **RADIATION SHIELDING**: NELCO; **SOFTWARE**: Autodesk

Top to bottom *The historic colonial vocabulary of the original clinic has morphed into an image of front-line modern service delivery. Interior wayfinding is supported by use of pod color blocking on accent walls. Patients receive subsidized prescriptions and language-specific consultations at the in-house pharmacy.*

the services are offered without being overt or obtuse in their architectural manifestations.

Morris avoids creating use-specific spaces by infusing inherent flexibility into the careful detailing of transitions and soft edges. A large multi-purpose room immediately adjacent to the chapel can be doubled in size by activating a series of transparent folding panels. It is hoped that this area may support other wellness initiatives such as CPR classes, birthing instructional sessions, fitness class or yoga from the nearby YMCA, or even cooking and nutritional instruction in the adjacent catering kitchen. Letting something smaller become more impactful through its multi-use capabilities is in some sense a study of the complex itself. The layering of use and meaning on the flexing spaces will allow the center to adapt with the changing needs and service interventions over the next 20 to 30 years and secure the center's relevance within the community.

Marshalling the center's forces day-to-day is Rueben Molina, Director of Medical Services, who not only coordinates the core staff of San Jose nurses, medical technicians and clinical administrators, but also oversees and orchestrates the medical volunteers. The clinic is dependent on some 472 patient care volunteers, of whom 60 are licensed medical doctors, to realize its delivery of services. Doctors, nurses, physician assistants, radiologists, dental hygienists, and optometrists make up the weekly rotations

It is more than just a place to receive eyeglasses, or dental check-ups. It transcends in-house diagnostic digital imaging, laboratory testing, and prescription refills. For the uninsured, it is truly a Health Home.

of specialists who lend time and expertise to the program. In 2011, some 21,873 service hours were recorded with an in-kind value of over $706,000. Along with other processing and material donations from some of the major medical institutions in Houston, approximately half of the clinic's annual operating budget of $7 million dollars is met with in-kind services from the community — a telling reflection of the center's local acceptance.

In its current configuration, the Moran Center supports office spaces for administration and counseling, as well as educational and conferencing uses. It is more than just a place to receive eyeglasses, or dental check-ups. It transcends in-house diagnostic digital imaging, laboratory testing, and prescription refills. And it is more than just a medical clinic or the sum of all these parts of service. For the uninsured, it is truly a Health Home. And as such, it places value on its family members and looks to support all of the contributing aspects of their physical and emotional wellness.

When asked what singular difference this building makes in the lives of patients, Molina focuses on the improved experience of a more calming and more abundant space. "We don't have to rush the patients, or herd them on so the next patient can fill their seat," he says. "It allows the doctors more time in the exam room giving care directly. For patients, it means more privacy, and more dignity."

While the San Jose Clinic has always been a place of hope within the community of Houston's un-insured, the Moran Family Health Center is more than just another clinic. With this new building and its architectural translation of mission, it is a beacon of respect and dignity. ▫

Gin Kappler-Peeler, AIA, RID, LEED AP, practices with Perkins + Will - Houston.

The Big Picture

by Val Glitsch, FAIA

Project Tellepsen Family Downtown YMCA, Houston
Client Greater YMCA of Houston
Architect Kirksey Architecture
Design team Steve Durham, AIA; Scott Cutlip, AIA; Milton Pyron, AIA; Bob Inaba, AIA; Brian Malarkey, FAIA; Jeffrey Chapman, AIA; Kapil Upadhyaya
Contractor Tellepsen Builders
Consultants The Mathis Group (manager); Haynes Whaley Associates (structural); CobbFendley (civil); Pieper-Houston Electric (electrical); Raven Mechanical (plumbing); JEAcoustics (acoustics/noise vibration control); Electrical Tech Services (sounds system/av/data); Graves Mechanical (hvac); Watts Pool Company (pool); Lauren Griffith Associates (landscape); Babendure Wheat Creative (graphic design)
Photographer Aker Imaging, Thomas McConnell

In 2008 the YMCA of Greater Houston announced the imminent replacement of Kenneth Franzheim's Italian Renaissance-inspired ten-story edifice that had provided classrooms, exercise facilities, and 132 single-room residential units since 1941. Aspiring to move in a more "family-friendly" direction, the organization stated the primary goal of the new 115,000-sf facility would be to assume a stronger community presence in downtown Houston.

At the south end of downtown, the Tellepsen Family YMCA — sited strategically for maximum visibility and natural light — opens to the street with a two-story porch and lobby topped by three floors of activities, all with views to-and-fro downtown. Named in honor of the Tellepsen Family's long history of service, construction, and philanthropy to both Houston and the YMCA, the new building sits less than two blocks away from the previous location.

The LEED Gold-Certified facility, designed by Kirksey Architects, was a project ten years in discussion. Having designed four earlier one-story suburban Y facilities, Kirksey's design team participated in a two-firm invited competition to secure the contract for this five-level urban Y project. Organizational clarity, coupled with sustainable materials and strate-

gies, give shape to an architectural experience that defines the YMCA's mission of "efforts to support youth development, healthy living, and social responsibility."

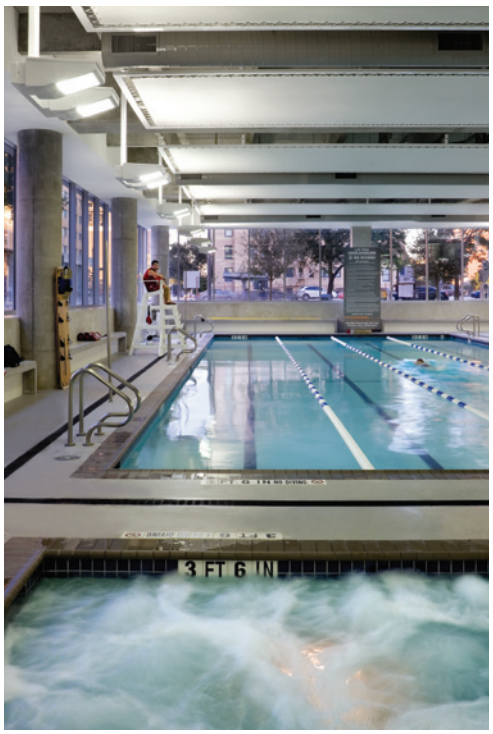
Welcoming the community, hosting city-sponsored events, facilitating encounters, and giving a generous space back to the city, a public threshold — referred to by the architects as the "front porch" — was placed at the entrance. Beyond, a two-story glass wall reveals interior elements that continue the entry sequence: lobby, reception desk, healthy café, and "Child Watch" (a big plus for family use and appeal) — all visible from the street beyond the landscaped outdoor seating area.

The previous 1941 building, by all accounts a dark maze, was decidedly "old school," both socially and architecturally. Big, important (and high-fun) spaces, like swimming and basketball, were hidden in the basement with zero natural light. Was exercising a more private matter at that time? Perhaps. Keeping fit today is surely a communal, and even virtuous, activity. Whose long hours of disciplined training need go unnoticed? And what better advertisement for the Y's services than a civic viewport? Supporting the central design theme of the building, "visible activity," a 40' fritted-glass curtain wall spans the upper three floors of the north façade. Showcasing a full-height YMCA super graphic, it serves as a window to the community, blurring the line between inside and out.

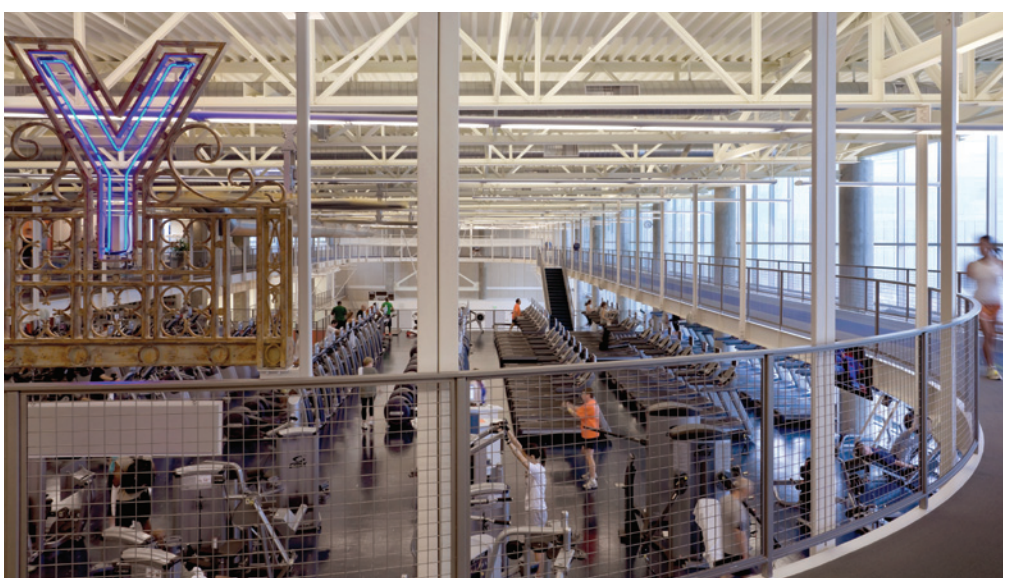
A public threshold — referred to by the architects as the "front porch" — was placed at the entrance.

Moving inside, interior spaces open up vertically and diagonally. Events arranged around a central grand staircase encourage cross-training. Bottom to top, activities are stacked from more-public to more-private and from ground-floor 'free' to upper-level 'members-only.' West-to-east, light-loving and noisier zones such as basketball and racquetball sit west of the stair, while more individual-oriented, body-personal areas like the pool, aerobic/cardio classes, weight and machine-based equipment, sit east of it. A hanging running track at a partial fifth level ties the two types together above the main workout space.

Exterior material choices echo the organization and layering within. Upper-level activity spaces, completely glassed on the north, have opaque metal walls on the east and west to eliminate the harshest heat gains. Balancing against possible glare from the north-side glass, a white TPO roof over the central circulation zone on the south edge acts as a giant light shelf and indirectly lights the back of the gymnasium spaces. On the east end of the ground floor, the pool — dropped 24" below grade for a more-reserved street view for swimmers — is wrapped in bands of stacked limestone. A huge bay window, doubling as an interior seating ledge, projects over the sidewalk and bounces light onto the water via



This page, left and below *Light is controlled in the second-level basketball court via fritted glass and incorporated super graphics. Historical items, such as the neon Y from the roof of the 1941 Franzheim building, were repurposed as artifacts/art. A two-story lobby creates a visually prominent public access.*

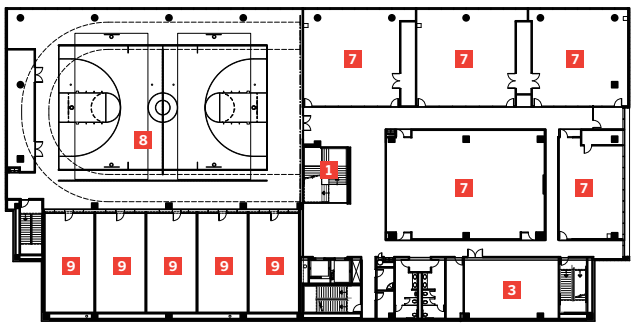


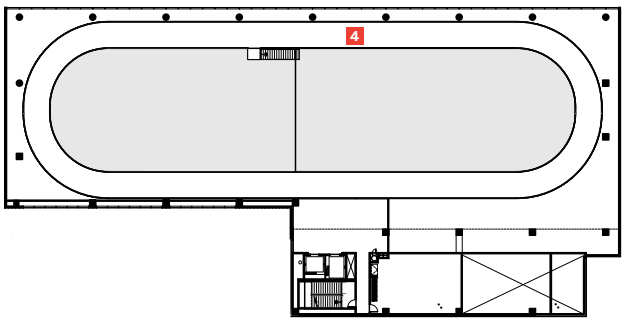
Opening page *The north-facing glass provides outward views to downtown while visually connecting the community with the buzz of activity within.*

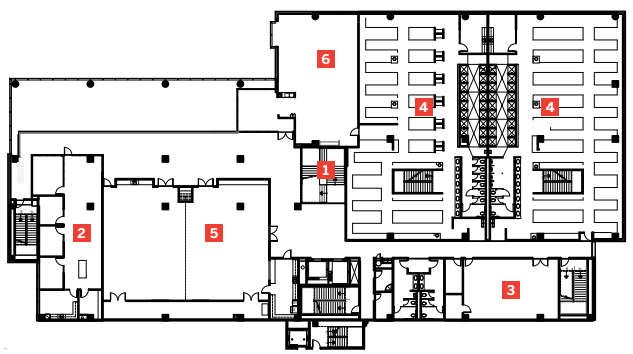
Facing page *A recessed 'front porch' accommodates Y and city-wide activities by extending a welcome zone at the street level.*

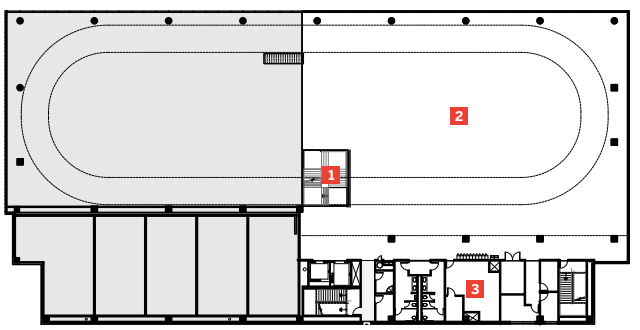
This page, top left *Natural light is bounced off the white ceiling scrims above the pool space to limit use of daytime artificial lighting.*

Resources **AWNINGS**: Avadek; **FANS**: Big Ass Fans; **HOLLOW METAL FRAMES AND DOORS/WOOD DOORS/HARDWARE**: Door Pro Systems; **FITNESS/CARDIO/WEIGHTS/JOGGING TRACK FLOORING**: Mondo; **SPORTS/GYM SURFACES**: Action Floor Systems, Gerflor (Vector Concepts); **PLAYGROUND TILE**: Dinoflex; **BASKETBALL BACKBOARDS/DIVIDER CURTAINS/PADS**: Porter Athletic Equipment; **RACQUETBALL COURTS**: The Court Company; **LOCKERS**: Lenox Lockers by Bradley Corporation (Chumley & Associates); **STEAM ROOM/SAUNA**: Am-Finn Sauna Company; **ACOUSTICAL WALL TREATMENTS**: Tectum





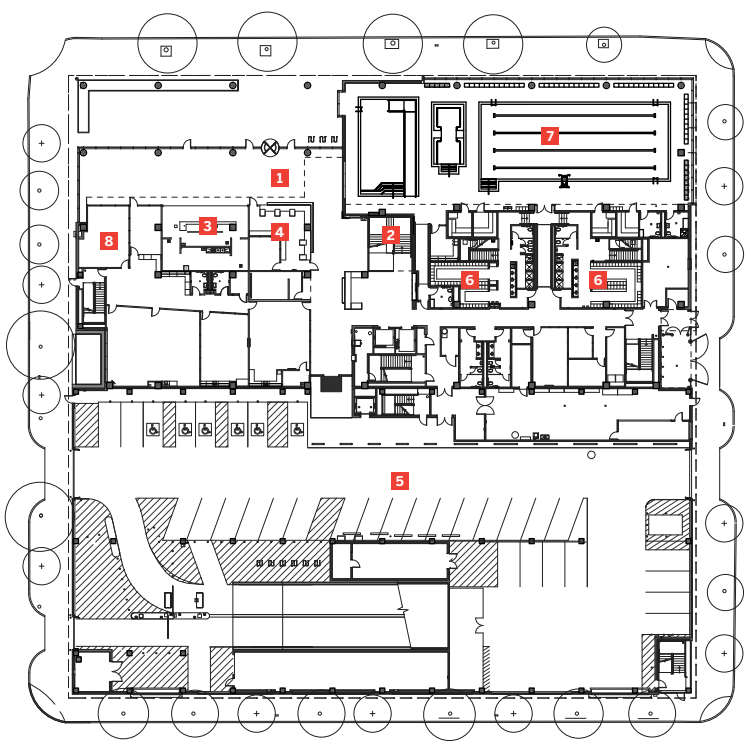




SECOND AND THIRD FLOORS
1 CENTRAL STAIR
2 ADMINISTRATION
3 SERVICE
4 LOCKER ROOMS
5 MULTI-PURPOSE ROOM
6 WOMENS WELLNESS
7 GROUP EXERCISE
8 GYMNASIUM
9 RACQUETBALL COURT

FOURTH AND FIFTH FLOORS
OPEN TO BELOW
1 CENTRAL STAIR
2 STRENGTH/CARDIO
3 SERVICE
4 RUNNING TRACK

FIRST FLOOR AND SITE
1 ENTRY LOBBY
2 CENTRAL STAIR
3 CAFE
4 ADMINISTRATION
5 GARAGE
6 LOCKER ROOMS
7 POOL
8 CHILD WATCH



Facing page *A bright, orange glass-clad stairwell sits at the heart of the vertical circulation.*
This page, clockwise from top left *Massing as viewed from northeast. A stone-faced projecting window box at street level creates a limited view into the pool room. The cornerstone displays the John 17:21 source for the Y's multiple-meaning mission statement: "That they all may be one." Remnants from the 1941 Y are on display.*

strategically-placed white scrim panels. Locker rooms (two floors connected by internal stairs), cleverly serving both the first-floor pool and upper workout areas, are day-lit by a continuous clerestory band that limits views into changing areas. As a result, the metal-and-glass activity floors seem to float as a separate element above the stone base and recessed front porch.

Interior surfaces, durable and unadorned, economically express a lean-and-mean aesthetic appropriate to a health facility. Polished concrete and maple floors and tile or white epoxy-coated masonry walls were selected to stand up to the abuse of an all-age constituency. Glass and stainless steel partitions and railings increase interior transparency and light while, above, exposed galvanized ductwork and industrial lighting poke through a silver expanded-metal "ceiling" that helps visually expand available space. The implausibly serene interior, quite a feat for a high-activity building, comes partly from a fairly monochromatic palette derived from revealing the true qualities of the materials used. Strong, applied color is used only for way-finding clues: lighted, high-energy orange glass welcome desks and the big orange stair.

The decision to invest in LEED certification underscores the message that "Spirit, Mind, and Body" need to work together to produce a fully healthy person. The notion that a good exterior and a good interior exist only in the presence of each other is true for both people and buildings. Extensive energy modeling identified the most effective energy strategies and helped verify LEED compliance. Almost $200,000 in energy-saving investments provided a 28.7% annual savings in energy expenditures, a three-year payback. Examples include smart lighting: skylighting and daylighting controls work in tandem with high-efficiency lighting fixtures; smart water: low-flow plumbing fixtures and an ozone laundry system; smart mechanical: over-scaled fans move air to help meet comfort levels with less energy; and smart waste: a construction waste recycling program (90% diverted from landfills) and an ongoing recycling program that teaches good practices to its users.

Members praise the new brand, new attitude, and new atmosphere in the new building, all of which support the YMCA's age-old focus on the total person.

In 2010, just prior to the move from the old Louisiana Street location, membership at the downtown Houston Y was just under 4,000. Today, after 19 months of operation, the membership has grown to over 5,000, with the ability to accommodate up to 10,000 memberships. It appears that good design does facilitate good business. Members praise the new brand, new attitude, and new atmosphere in the new building, all of which support the YMCA's age-old focus on the total person.

In this post-downturned economy, creating more with less (fewer construction dollars, lower energy consumption, and reduced operating expenses) is the challenge for our profession. Successful architects competing for available projects have marketed this message and have educated our clients to, rightfully, expect more from all of us. Kirksey's new downtown Y delivers a design and execution that proves doing something smart for each sector — the spirit, mind, and body, or in this case, the client, the user, and the community context — is the same as doing it for ALL.

Val Glitsch, FAIA, practices architecture in Houston.

Fitness Finesse

by Dan Killebrew, AIA

Project Northwood Club Pool and Fitness Facility, Dallas
Client Northwood Club
Architect Good Fulton & Farrell Architects
Design team David Farrell, AIA; Scott Sower, AIA; R. Lawrence Good, FAIA; Ricardo Montoya, AIA; Todd Toupal; Hayley Smithhart
Contractor Hill & Wilkinson General Contractors
Consultants RLG Consulting Engineers (civil); SMR Landscape Architects (landscape); TechniStructures (structural); ARS Accessibility Resource Specialists (accessibility); Telios Engineers/Consultants (mep); GFF Interiors (interiors); Alliance Food Equipment/Texas Metal Equipment (kitchen)
Photographer Good Fulton & Farrell Architects

In a bucolic natural setting of rolling hills, the Northwood Club was established in 1946 by residents of north Dallas to provide golf and recreational activities for young families in an expanding city. The latest addition to the club — the fitness center, completed in 2010 —houses strength training, aerobics, a yoga studio, and child care services, along with food service for pool users and golfers.

As at many private clubs in recent years, Northwood's fitness center answers the demands of a changing demographic, catering to the interests of those private club members desiring more than a round of golf. Offering these additional services extends the club's family-friendly posture to include activities for spouses and children. The fitness center creates a compelling opportunity for new members to join by offering a transitional membership as a stepping stone toward future full-service membership including golf and tennis.

Good Fulton & Farrell Architects was commissioned to design the new center as a complement to the original clubhouse. In light of the opportunity afforded by the lush acreage in the heart of north Dallas, the design team of Scott Sower, AIA, and design principal David Farrell, AIA, responded by carving the fitness center into the hillside on a little-used corner of the 50-year-old property. Assuming the appearance of a one-

Previous spread *A steep change in grade allows direct access to the second-level fitness room after arrival at ground-level parking.*
This page *Workout room provides pleasant shaded views to magnificent trees.*
Facing page, clockwise from top right *The two-story building assumes the appearance of a one-story structure. View from golf course. Operable windows open to create natural cross-ventilation on temperate days.*

story building in deference to the existing clubhouse, a two-story concept was conceived to accommodate a steep change in grade and to connect with parking, the clubhouse, and pool decks. Set down into the cascading terrain, the building is accessed through the main entry from the parking lot, allowing the patron to arrive at the second level and proceed directly into the fitness area. The building is linked to the clubhouse by an established outdoor walkway system leading through the well-groomed landscape.

The center's main fitness room houses treadmills, stationary bikes, and elliptical machines. Off to one side is the free- and resistance-weight area. A separate room on the western end of the plan accommodates group fitness classes including Pilates, Yoga, and step classes. Behind the main area are complete men's and women's locker room facilities. The center also contains a room for massage services and child care. Fitness center director Maria Trimm says the additional services are "fully used" by members.

The lower floor — containing the food services kitchen with a walk-up snack bar and deli, indoor dining and restrooms — opens directly onto the amenity deck. During season, the pool and dining level features The Terrace, a poolside restaurant offering healthy items along with traditional snack bar fare. The doors can be opened completely to allow diners the benefit of a seamless flow of service between indoor and outdoor seating areas. Around the corner from The Terrace is The Turn, providing golfers with food and refreshment. All of these amenities are housed in a spectacular 13,650-sf building overlooking the Hightower Pool, golf course, and rolling terrain that leads to the hilltop tennis facility.

Unencumbered by the inclusion of vertical circulation between the floors, the plans efficiently maximize every square foot of space for functional usage. Accessible entry routes are provided on each level by carefully considered ramps landscaped on either side. Exiting capacity is accommodated by the use of exterior stairs, allowing for convenient use of both levels from either end of the building. Lack of internal accessibility from one floor to the other is not a hindrance to usability; rather, it creates an appropriate segregation of use between the pool and dining facilities and the fitness aficionados.

The passive environmental design allows for natural ventilation of the fitness areas.

Set apart, yet complementing the main clubhouse, the new fitness center completes a vibrant campus that accommodates some 720 members. Center usage averages between 60 and 100 member visits daily. Director Trimm says the building siting and orientation allow for great views of the pool area, the tee box, and the tenth-hole green and fairways. "Parents can even get in a workout on the equipment in the main room while keeping an eye on the kids at the pool," she says. Sower observes that "the passive environmental design allows for natural ventilation of the fitness areas, shades the east-facing glassy walls, uses thermal mass, and minimizes western fenestration and the impact of afternoon sun." On many spring and fall days, patrons or staff can operate the outward-opening windows using a hand crank on the sill to regulate the fresh air and cross-breezes to ventilate the workout areas.

The materials palette draws from a regional vernacular that complements the natural vegetation of the site. Careful attention to detail and appropriate use of materials — as in the wood-beam framed roof structure and the natural Texas stone-clad exterior — are exhibited throughout, reflecting

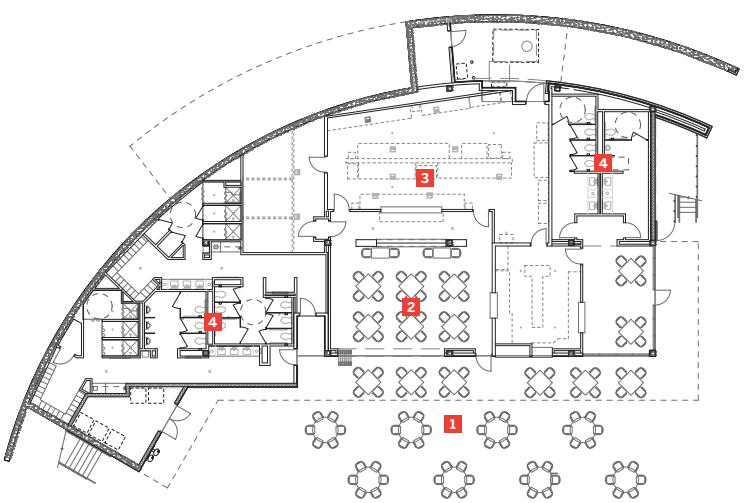
the designer's sensitivity to scale, value, and "fit." The thoughtful proportions of the great room with its natural materials in the high ceiling and its tall windows creates the sensation of working out in the cool shade of those magnificent trees surrounding the building. It should be noted that the careful placement of the structure on the site required the removal of only one tree, which happened to be diseased and subject to removal anyway.

Further pursuit of a natural aesthetic resulted in ductwork being routed beneath the floor, allowing for exposed ceiling structure and wood deck unencumbered by ducts. Even the mandatory fire suppression system has meticulously concealed piping that, though inconspicuous, still provides sprinkler heads the appropriate exposure for effective coverage in the event of fire. The precise alignment of the fixtures and built components along with the simple joinery of materials contribute to an overall serenity. Smooth Japanese stones in the locker area shower floors are placed with craftsman-like precision, providing users not only with non-slip surfaces but also soothing foot massages after a workout. On the lower level, a return to the warm natural stone and wood tones, and lighting in the dining area, contribute to a vibrant and enticing environment.

As a natural complement to its campus, this state-of-the-art fitness center deepens the commitment of Northwood Club to its members. The peaceful setting tucked into rolling hills and surrounded by vegetation fosters the feeling of a resort — a quiet retreat from the noisy environment a few hundred feet away on Dallas' busy city streets. From its layout to its views, the fitness center does what great buildings do; it makes you want to be there.

Dan A. Killebrew, AIA, is a partner at FKP Architects in Dallas.

FIRST FLOOR
1 POOL DECK
2 THE TERRACE
3 KITCHEN
4 RESTROOM



Resources **MASONRY UNITS/UNIT MASONRY WALL ASSEMBLIES**: Featherlite (Dee Brown); **NATURAL LIMESTONE VENEER**: Quality Stoneworks Quarry, Florence, TX (Blackson Brick); **CAST STONE**: Advanced Cast Stone; **HEAVY TIMBER FRAMING**: DaFor Heavy Timber; **LAMINATES**: Nevamar; **WATERPROOFING**: Grace, Sonneborn; **WATER REPELLANTS**: Prosoco; **BUILDING INSULATION**: Owens Corning; **ROOF/WALL PANELS**: Petersen Aluminum; **METAL PANEL CLADDING**: Berbice Corp.; **WOOD DOORS**: VT Industries; **WOOD WINDOWS/GLASS**: Marin Windows & Doors (BMC West); **GYPSUM**: ClarkWestern Building Systems, Georgia Pacific; **TILE**: Horizon Italian Tile; **ACOUSTICAL CEILINGS**: USG; **WOOD CEILINGS**: 9 Wood (Architectural Materials Inc); **LAMINATE FLOORING**: Shur-Step (W&W Distributing); **PAINT/HIGH PERFORMANCE COATING**: Sherwin Williams; **SIGNAGE**: Mohawk Sign Systems

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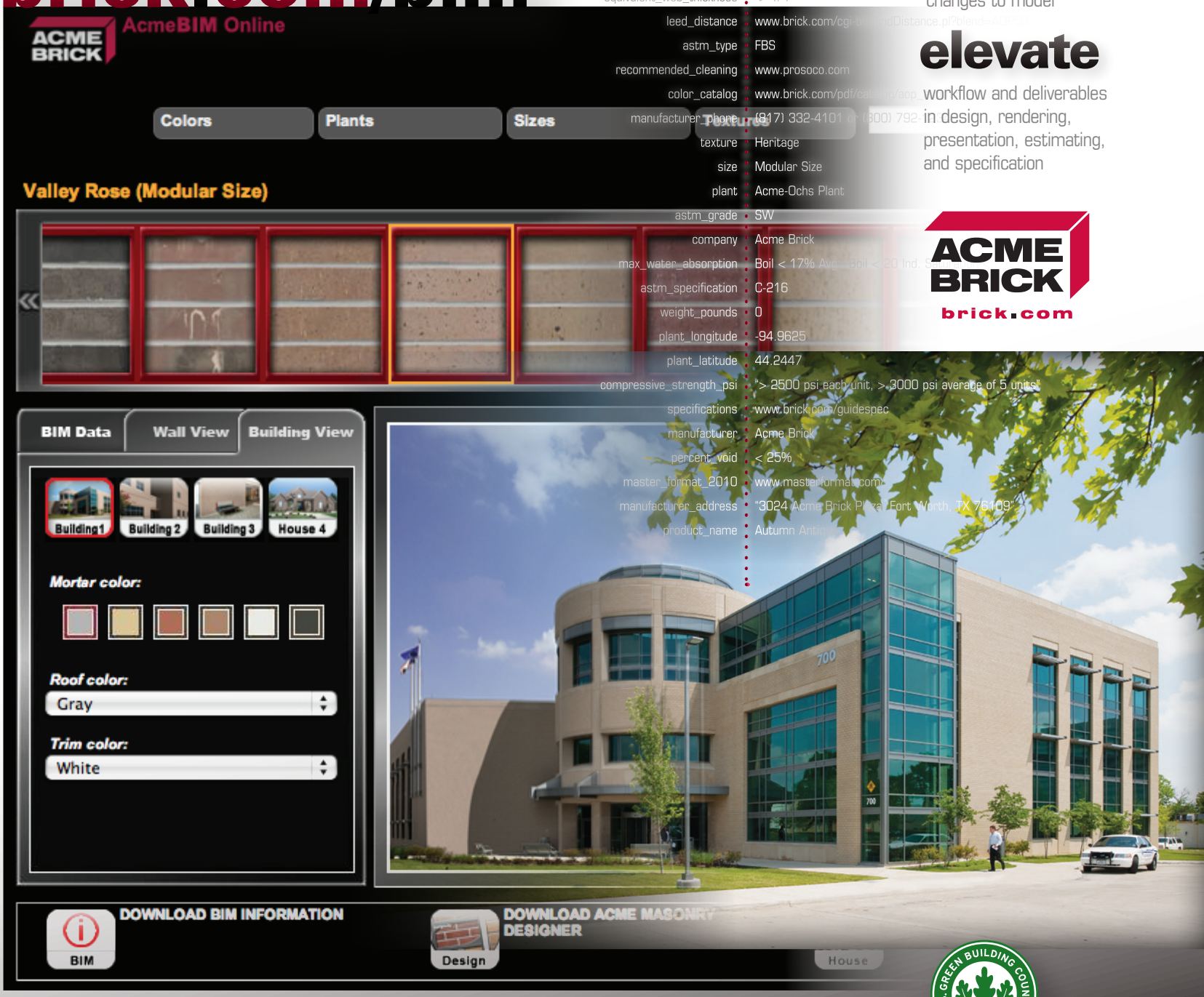

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... with Alexis McKinney, AIA, LEED AP

article by Noelle Heinze
photography by Julie Pizzo

For Alexis McKinney, AIA, the "road to registration" has led to the past. And today, her interest in historic preservation has led to downtown Houston, where McKinney and colleague Gerald Moorhead, FAIA, peruse two historic houses (1904 and 1905) that have been "mothballed" and relocated to a dramatic site yards from the city's 42,000-seat baseball stadium. The project is one of several McKinney is working on.

Although McKinney can't reveal many details, she manages to give a compelling tour while graciously deflecting questions that compromise the owner's request for privacy. It's a perfect example of her ability to balance competing interests and successfully accomplish the task at hand.

A graduate of Texas A&M University and a recently licensed architect, McKinney practices with the award-winning Houston firm Bailey Architects, where she specializes in historic projects. She credits travel (as a young child her parents took her to Taliesin West) and art history for her interest in architecture. "I didn't think about being an architect until I took an art history course in high school," she says. "I have a visual memory, so I found it really interesting. I like stories, and in art history there is a story behind each piece. By the end of the course, I knew I wanted to pursue architecture."

McKinney, who completed both her bachelor's and master's degrees at A&M, became interested in historic buildings through the university's Center for Heritage Conservation, which was established by esteemed preservation architect and now emeritus director David Woodcock, FAIA. She was involved in several of the center's research projects, including documentation of the Pointe du Hoc site in France with a 3-D laser scanner and with hand drawings that meet the Library of Congress Historic American Buildings Survey standard. "I did that over a couple of years and was able to be employed on the project during graduate school," she says. "It was a unique and wonderful experience."

McKinney also travelled to China on a fellowship the summer before the 2008 Olympics and was able to see the construction and redevelopment of the districts. "Because of AIAS connections, I knew of this fellowship and asked professors what I needed to do, what I needed to develop, and how I could present my application in a way that it would be awarded the travel

grant," she says. "I think I've tried to make the most out of the opportunities I've heard about."

After graduation, McKinney and her husband, a meteorologist, moved to Galveston in 2008 but were forced to relocate to Houston after losing half their belongings as Hurricane Ike hit the island in September. She was drawn to Bailey Architects both because of the historic projects they work on and also because it's not the main focus of the firm. "It's a small portion of the work," she says, "and there are opportunities for variation. So it's not always preservation, or libraries, or liturgical projects; it's a mix." She adds that, to be a well-rounded architect, she feels it's important to know what new construction looks like for different project types.

At school I was the AIAS president, and I'm used to being involved. I see how it helped enrich my school experience and helped me to form relationships.

In addition to the downtown Houston houses, McKinney is working on the update of an existing Caddo heritage museum in Alto, Texas, and restoration of a 1918 administration building at Camp Mabry in Austin. The museum project in Alto, a state historic site overseen by the Texas Historical Commission, includes adding new exhibit space and accessible restrooms, along with interesting design elements — such as transparent display window imagery — that puts the focus less on artifacts and more on the Caddo people themselves. "Nothing's been done since the museum was built in the 70s, so there's a lot that we need to do to update it," says McKinney.

McKinney meets with engineers and other project team members outside of Building 1 at Camp Mabry in Austin.

Days later the scene shifts to Austin's Camp Mabry, where McKinney is working again with Moorhead, an associate principal at Bailey who leads the firm's preservation/restoration work. "Alexis is so smart and talented, and she learns quickly," Moorhead says. "She has a very good focus and a perfect education to match it. She has a great career ahead of her."

Her focus on this day at Camp Mabry is a project that involves restoring and updating Building 1, which is similar to two other buildings the firm has already completed on the site. The Administration building has a masonry exterior and a wood structure for the interior. "A lot of the original structure was removed in the 70s, so we need to investigate to see how much is still there," McKinney says. "Many of the columns were taken out and replaced with bearing walls, so we'll be removing those bearing walls and putting columns back in." She is motivated by the satisfaction that will come with restoring the building's original light quality and transparency, which has been compromised over the years from several interior renovations.

On the road back to Houston there is time to focus on a busy schedule that goes beyond work to include active involvement in her community and with other architecture professionals, especially the Historic Resources committees at the chapter and state level. "These committees focus on raising awareness of historic properties and their value," she says. "We even try to educate other AIA members about the value of existing buildings as candidates for sustainable re-use and rehabilitation. Or as assets with cultural value or that contribute to a sense of place."

McKinney is pleased that her firm supports her professional involvement at the state and local levels because she has always been an enthusiastic participant in extracurricular activities. "At school I was the AIAS president, and I'm used to being involved," she says. "I see how it helped enrich my school experience and helped me to form relationships — and that was crucial to finding a job in preservation, because those positions are few." Now that she is "fresh out of school and in a new city," Alexis sees her participation in AIA and Texas Architects activities as "a great way to meet other people and other professionals."

Three years since her graduation, McKinney is aware of only a few friends she went to school with who have also become licensed as architects. "I think pursuing registration is one of the first things you do that's not part of a scheduled program," she says. "In school, they have tests scheduled or project deadlines, but this is something that is completely up to you, and the office isn't going to tell you when you have to have it done. I think a lot of people have trouble staying focused." For McKinney, that's clearly not a problem. ▫

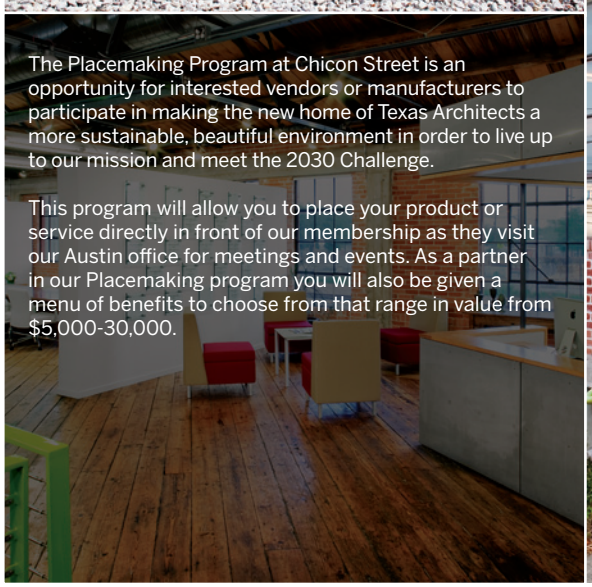
Noelle Heinze is assistant editor of *Texas Architect*.

Far right and right *McKinney and Moorhead discuss project materials. Examining various materials from historic project sites.*

Above left and right *Two historic homes in downtown Houston, relocated and "mothballed" by Bailey Architects. A material sample from a 1900s-era column to be restored by McKinney and the project team.*
Left *McKinney investigates multiple layers beneath sheetrock in a 1900s house.*

Texas Society of Architects

Placemaking at 500 Chicon



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Lila Cockrell Theatre Renovation

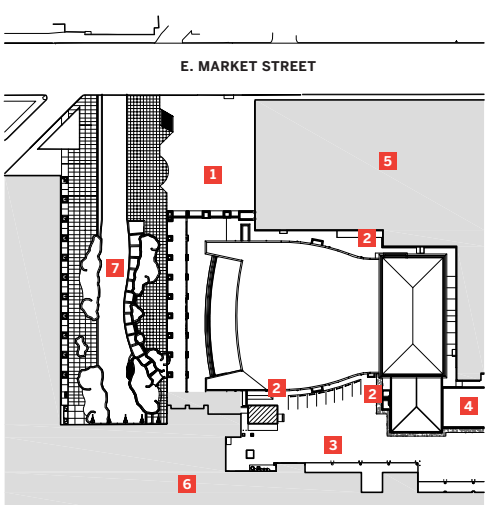
Project Lila Cockrell Theatre Renovation, San Antonio
Client City of San Antonio
Architect Marmon Mok Architecture
Design team Mary Bartlett, AIA; Angel Garcia, AIA; Joe Straube, AIA; Steve Souter, FAIA; Adriana Moreno, Assoc. AIA; Morgan Williams, Assoc. AIA; Jennifer Gilbert; Nicole Nelson; Hervey Cervantes
Contractor Byrne Construction Services
Consultants Arias & Associates (testing); Austech Roof Consultants (roof); Foster CM Group (progress photos); JQ (structural); Reed Fire Protection Engineering (fire alarm system); San Antonio Design Group (civil); Seale Studios (artist); Shah Smith & Associates (mep); Wrightson, Johnson, Haddon & Williams (theater)
Photographer Chris Cooper

Originally designed for HemisFair '68 as a performing arts center for the world's fair, the 2400-seat Lila Cockrell Theater is today, an integral part of the city's convention center. The facility remained untouched by renovation or remodeling for over 40 years.

The design team of Marmon Mok Architecture was challenged to create a fresh, modern expression of the rich San Antonio cultural heritage consistent with the City's vision; integrate the city's brand; incorporate public art; replace existing infrastructure; and repurpose the use of the auditorium for convention events. The extensive renovation encompassed four major spaces: the Public Lobbies, Theater House, Stage, and Convention support rooms with access to the San Antonio Riverwalk.

The team implemented a quatrefoil design to solidify the city's culture and tourism brand in the form of ceiling light coves, custom aluminum sconces, seating textiles, carpeting, air grilles, elevator cabs and signage. The colors selected for the project were bright neutrals with a "theatre red" accent to replace the dark colors of the existing theatre. To brighten the lobby space, the walls were clad with a veneer plaster in a limestone finish, handrails were replaced with a frosted glass rail system, and an arched ceiling cloud system was added to pay homage to the line of the exterior windows.

The lighting design incorporates custom fixtures as well as the refurbishment of two of the original glass chandeliers. Punched aluminum curved sconces and quatrefoil ceiling light coves employ the use of formed patterned resin panels, accented in red, with a center disc light fixture. The 104,000-sf renovation costs were $22 million, and the theater reopened in November 2010. ■

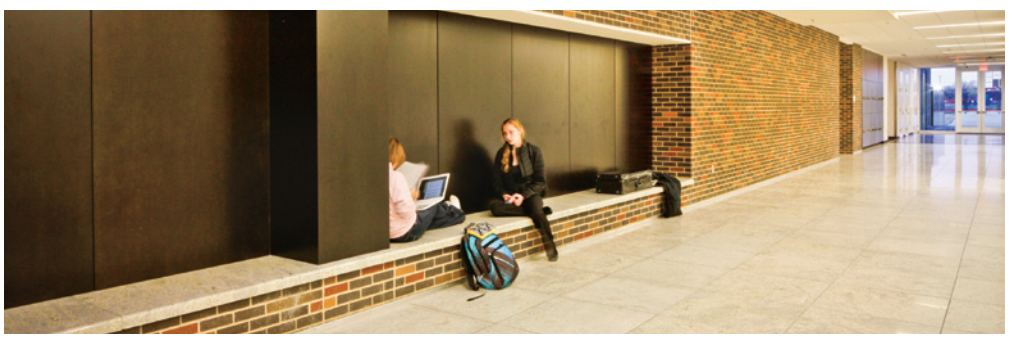


Resources **RAILINGS**: BLOK Railing System (Livers Bronze); **LAMINATES/WOODWORK/STAINLESS STEEL CLADDING**: Phenix Woodwork; **MEMBRANE ROOFING**: American Roofing & Metal Co.; **GLASS**: Livers Bronze; **TILE**: Crossville, DalTile; **ACOUSTICAL TREATMENTS**: Owens Corning; **PAINT**: Sherwin Williams; **SIGNAGE**: Budget Signs; **SHADES**: Solarfective; **SOFTWARE**: DC CADD; **PLASTER**: Baker Triangle; **HEATER EQUIPMENT**: Texas Scenic Co.; **CARPET**: Shaw, Brintons; **SEATING**: Irwin; **FABRIC**: Knoll; **WALL COVERING**: Knoll, Maharan; **CEILING**: Armstrong; **RESIN PANELS**: Veritas; **VCT**: Mannington

SITE PLAN
1 ENTRANCE PLAZA
2 EXIT
3 PARKING
4 LOADING DOCK
5 GRAND HYATT
6 CONVENTION CENTER
7 SAN ANTONIO RIVER

Texas A&M University - Commerce Music Building

Project Texas A&M University - Commerce Music Building, Commerce
Client Texas A&M University System
Architect of record Brown Reynolds Watford Architects
Design architect HGA Architects and Engineers
Design team Craig Reynolds, FAIA; Gary Reetz, FAIA; Gary DeVries, AIA; Andrew Evertson, AIA; Jamie Milne Rojek, AIA; Tim Carl, AIA; Andrew Weyenberg
Contractor Thos. S. Byrne
Consultants JQ Dallas (civil/structural); Jose I. Guerra (mep); Schuler Shook (theatre); Acoustic Dimensions (av/acoustics); AppliedTech Group (telecom); Hill International (cost); STL Engineers (geotechnical/materials testing); Delta-T (testing/balancing)
Photographer Michael Lyon Photography

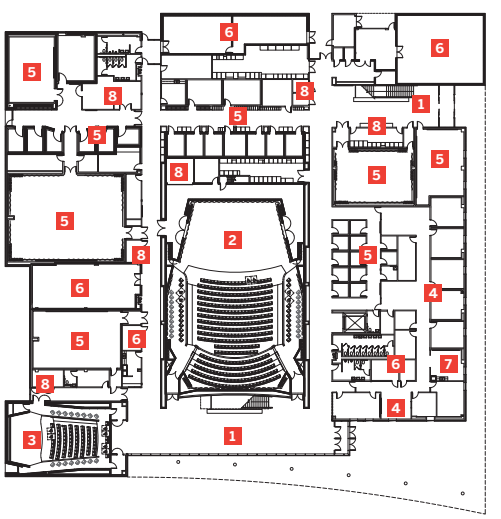


Dallas firm Brown Reynolds Watford Architects' 69,500-sf Music Building for the Department of Music at Texas A&M University – Commerce meets the rapidly growing needs of the music program. Sited at the main entrance of the campus, the Music Building is designed to reflect the aesthetic and materials of musical instruments, while acting as a gateway to the entire campus. Exterior brick, stone, and wood panels, along with patterned glass, carry through to the interior for a unified integration of materials. A two-story, light-filled lobby with full height patterned glazing along the south facade provides access to two performance spaces and serves as a reception area. The lobby extends outside to a large covered patio providing opportunities for informal gatherings.

The focal point of the facility is a 550-seat concert hall that supports all of the music disciplines and strengthens outreach to the community. In addition to four rehearsal halls, faculty offices serve as private studios for one-on-one and small group instruction, and spaces require the same level of acoustical separation as the practice rooms and rehearsal halls. In addition, the new facility creates space for student practice, keyboard labs, traditional classrooms, and administrative offices.

Energy efficiency is obtained with fritted glass used to filter in natural light and deep overhangs for shading the glass lobby entrance. ■

Resources **MASONRY UNITS**: Acme; **CABINETS**: X-Treme Fixtures, Anton Cabinetry; **ARCHITECTURAL MILLWORK**: Anton Cabinetry; **BUILDING INSULATION**: Owens Corning; **MEMBRANE ROOFING/METAL WALL**: Firestone; **STUCCO**: Headwaters, Magna Wall, Sto Corporation; **WATERPROOFING**: Grace Construction Products; **WOOD/METAL DOORS/ACOUSTICAL ASSEMBLIES/DOOR HARDWARE**: Door Pro Systems; **GLAZED CURTAINWALL**: U.S. Aluminum; **LOCKS**: Best Access; **TILE**: Kate-Lo Tile & Stone; **ACOUSTICAL CEILINGS**: USG; **LAMINATE FLOORING**: Tarkett Commercial; **PAINTS**: Sherwin Williams; **CARPET**: Bentley Prince Street; **LAMINATE CLAD CASEWORK**: TMI Systems Design Corp.; **WASHROOM ACCESSORIES**: Accurate Partitions (DL Collins & Associates); **WASHROOM PARTITIONS**: American Specialties (DL Collins & Associates); **THEATRICAL EQUIPMENT**: Texas Scenic Co.; **MOTORIZED ROLLER SHADES**: Texton; **AUDITORIUM SEATING**: Irwin Seating; **ELEVATORS**: Thyssen Krupp; **INDOOR LIGHTING**: Lithonia, Peerless, Pinnacle, Kurt Versen, Winona; **LIFE SAFETY SYSTEMS**: Honeywell



FIRST FLOOR
1 ENTRY LOBBY
2 PERFORMANCE HALL
3 RECITAL HALL
4 ADMINISTRATION/FACULTY
5 CLASSROOMS/REHEARSAL/PRACTICE
6 MECHANICAL
7 BREAKROOM
8 STORAGE

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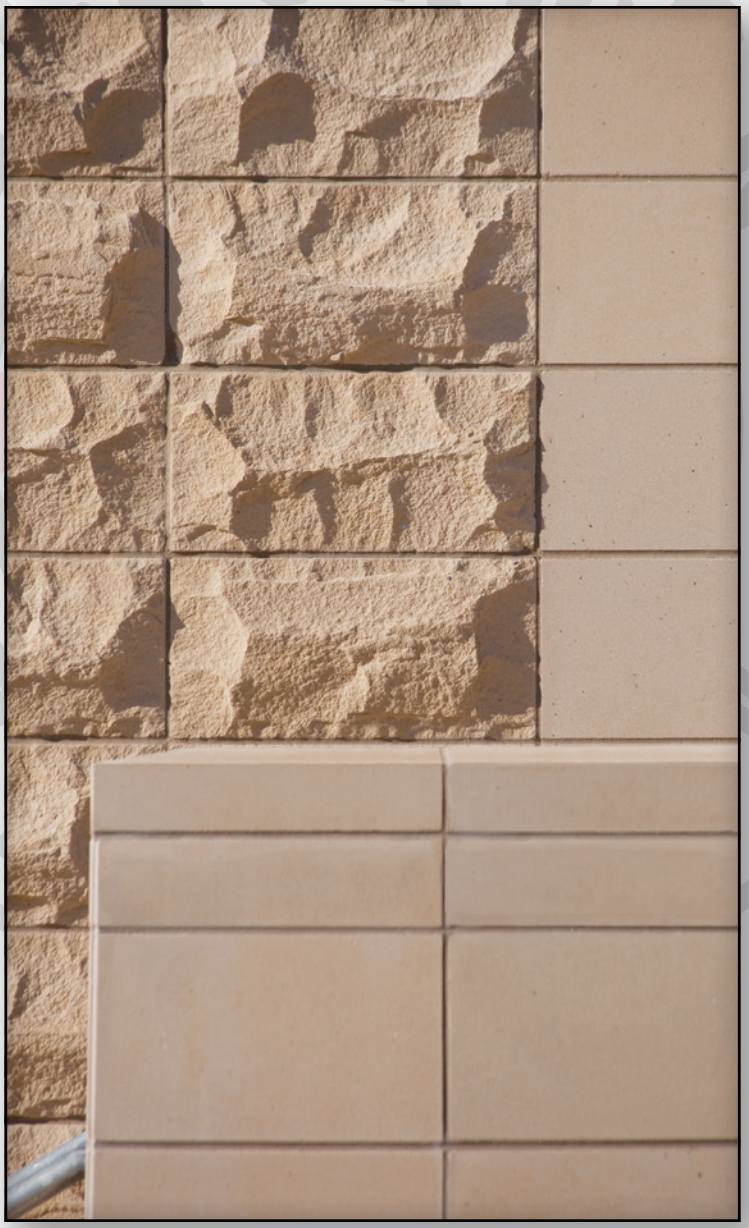

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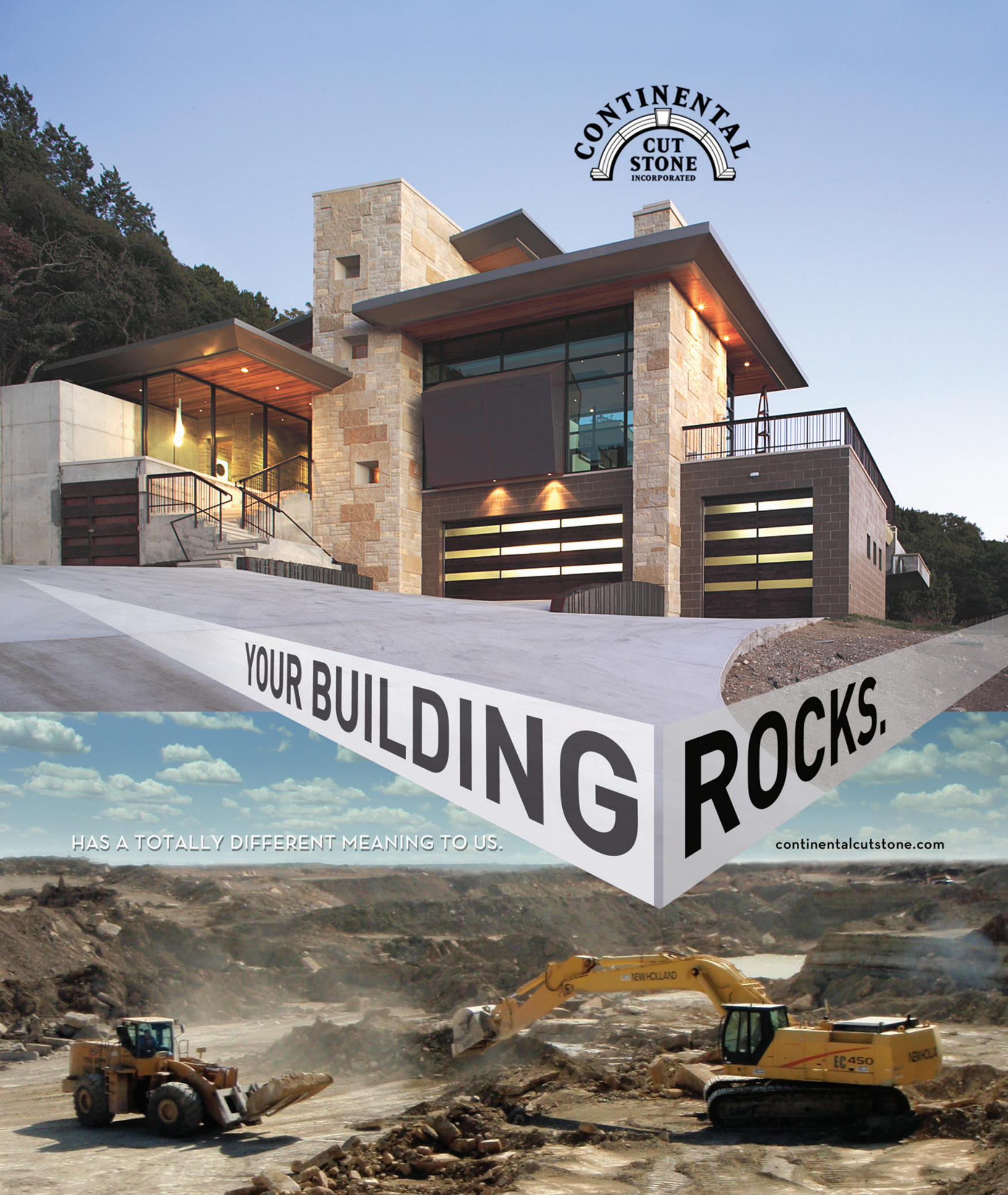
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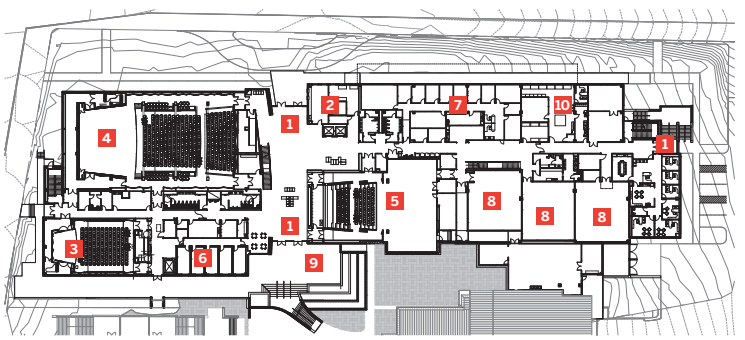
James and Nancy Gaertner Performing Arts Center

Project Sam Houston State University, James and Nancy Gaertner Performing Arts Center, Huntsville
Client Sam Houston State University
Architect WHR Architects
Design team Marie Hoke, AIA; Mark Green, AIA; John Smith, AIA; Tony Martin; Meredith Epley; Nigel Wong
Contractor/construction manager at risk Spaw-Glass
Consultants E&C Engineers & Consultants (mep); Haynes Whaley Associates (structural); Walter P Moore (civil); Datacom Design Group (IT/data); Schuler Shook (theatre); Jaffe Holden (acoustical/av); Project Cost Resources (cost); Reed Fire Protection Engineering (code/fire marshall); Garthoff Design (landscape)
Photographer Aker Imaging



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The James and Nancy Gaertner Performing Arts Center at Sam Houston State University in Huntsville was designed to have a distinct identity in contrast to many of the simple flat-roofed buildings constructed on campus to accommodate as much program space as possible. Designed by WHR Architects, the new arts center features sloped roofs clad in bronze metal panels that allow large volumes of space required of the dance theater and the concert hall to be expressed architecturally. By cantilevering the dance studios over the ground level, access to utility lines below was preserved and buildable area was increased.

Taking advantage of the effect created by the cantilever, the north-facing studios were sheathed in 15' glass walls. Wood cladding used throughout the concert and recital halls imbue them with warmth and hide utilities. An outdoor performance space placed at the end of the first story lobby bridges the 17' drop between the grade entry of the new center with the grade entry of the music and theater buildings and also serves as overflow for the lobby when two performances are in place at the same time. A clerestory above an open stair connecting upper-level dance spaces with the lower-level dance theater brings natural light to the center of the building.

The two-story lobby was designed to be a performance area as well as a gathering area for patrons of both the dance theater and the concert hall. An upper-level balcony within the lobby allows a small ensemble to fill the space with music. A hanging sculpture by SHSU alum James Surls hangs just off a balcony bridge. The new center has instilled an elevated sense of pride in this community, which until now was known for its prisons rather than the arts. It gives the community a different perspective on what it means to be in Huntsville. Since the opening of the center, the City of Huntsville has been named the first of seven cultural districts in Texas. ■

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Brown Wood Park Pavilions, Dallas
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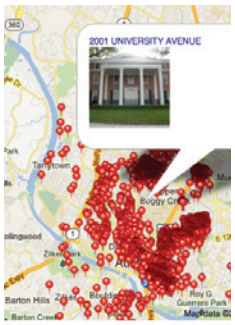

A beta version of the wiki-inspired app is available at www.hsaustin.org.

Austin Historical Survey Wiki Seeks Participants

The City of Austin Historic Preservation Office has been working in partnership with the University of Texas at Austin (UT) School of Architecture Historic Preservation program to develop a participatory, wiki-inspired web application to support the comprehensive survey of Austin's historic resources. The community launch took place June 4. The Heritage Society of Austin has partnered on this project by assisting in securing funding and providing volunteer support in adding content to the Wiki.

You can be an important part of the Wiki project by taking photographs of City of Austin Landmarks and assisting in gathering and uploading other data including: historic zoning ordinances, historic narratives of City of Austin Historic Landmarks and other historically significant properties; and uploading information from previous Heritage Homes Tours and other HSA events. These tasks can be done at the HSA offices or offsite. To volunteer, or for more information about either of these tasks, e-mail isaac@hsaustin.org or call (512) 474-5198.

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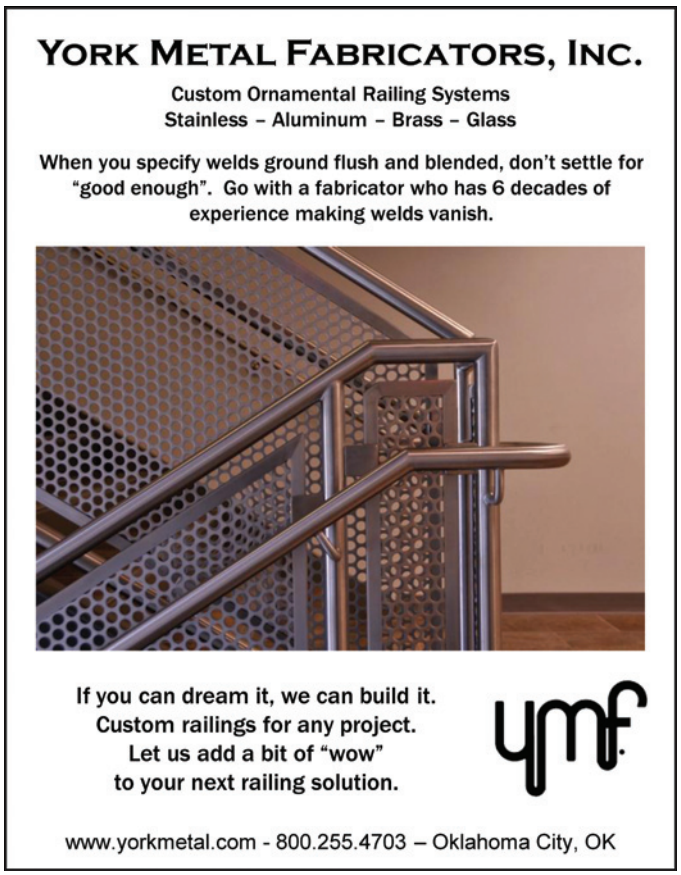
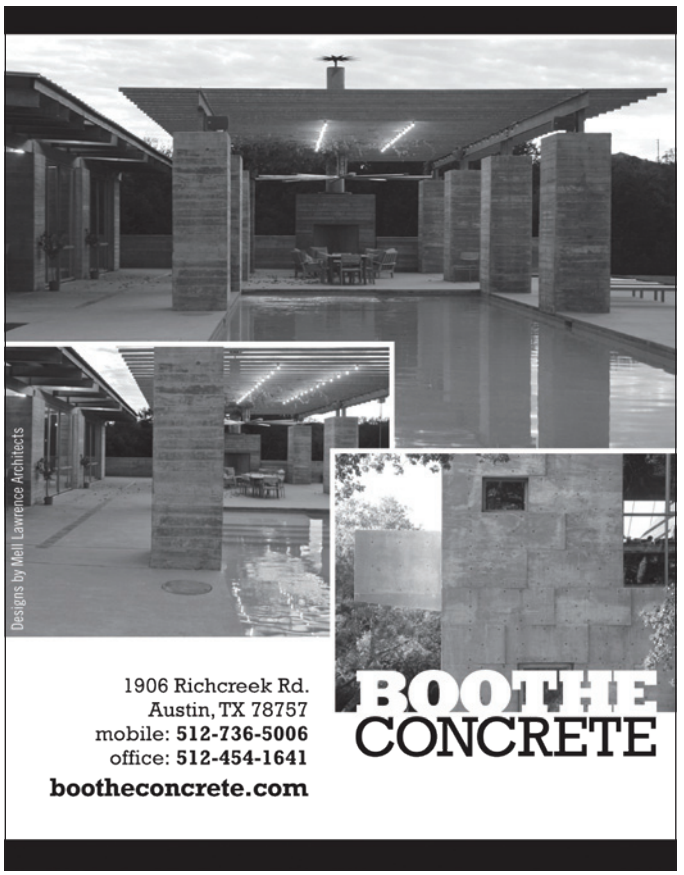


Trends of the Trade



More than 72 Texas courthouses remain to be restored.

Texas Courthouses on List of America's 11 Most Endangered Historic Places

On June 6, the National Trust for Historic Preservation (NTHP) released its 2012 list of America's 11 Most Endangered Historic Places. The list includes Texas Courthouses. NTHP, a private nonprofit organization, has produced the annual list for 25 years, drawing attention to more than 230 sites—including buildings, landscapes, and entire communities—that risk destruction or significant damage.

The 2012 sites are: Bridges of Yosemite Valley, California; Ellis Island hospital complex, New York Harbor, New York and New Jersey; Historic U.S. post office buildings; Joe Frazier's Gym, Philadelphia, Pennsylvania; Malcolm X — Ella Little-Collins House, Boston, Massachusetts; Princeton Battlefield, Princeton, New Jersey; Sweet Auburn Historic District, Atlanta, Georgia; Terminal Island, Port of Los Angeles, California; Texas courthouses; Elkhorn Ranch, Billings County, North Dakota; and Village of Zoar, Ohio.

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PHOTO OF ROBERT IVY BY NOAH KALIN, COURTESY AIA.

"Now is a time of profound change within the Institute."

AIA Releases Annual Institute Update

During the May 19 American Institute of Architects Business Meeting at the AIA Convention in Washington, D.C, EVP/Chief Executive Officer Robert Ivy, FAIA, began his presentation with the simple idea that now is a time of profound change within the Institute and beyond, as evidenced by the ambitious repositioning effort the AIA announced in April, the demographic transitions that will soon remake the AIA's membership base, and the still-struggling economy that has left architects unmoored in an unstable financial climate for the last few years.

Ivy, AIA President Jeff Potter, FAIA, and Council of Architectural Component Executives Director Vicki Long reviewed the past months and months ahead in the annual "Institute Update." Read highlights of the institute update at *www.aia.org/practicing/AIAB089537.*

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Above and lower left
Close-ups of the Spanish explorer and the goat boy from the Tejano Monument sculpted by Armando Hinojosa. The granite setting was designed by Jaime Beaman, AIA, with design assistance from Lars Stanley, FAIA, for the bronze railing and plaque supports.

Remembering the Tejanos

by Larry Paul Fuller

Back in the year 2000, McAllen physician Cayetano Barrera was visiting the Texas Capitol grounds when he noticed that none of their 18 monuments recognized the story of Texas' early Spanish and Mexican explorers and settlers — an account that dates back to 1519 when Spaniards first arrived on the coast. "In fact, the history of Texas was being told as if it all started with Anglos at the battle of the Alamo," says Jaime Beaman, AIA, of Casa Bella Architects in Austin. "Absent was the earlier history made by Tejanos, who were the descendants of Spanish and Mexican settlers. They tamed the frontier, introduced cattle ranching and farming, and even fought for independence."

The Legislature approved the idea of a Tejano monument in 2001, and after a long road to fruition, the 250-ton installation featuring 11 life-size bronze statues was dedicated on the Capitol's south lawn March 29. And of course Jaime Beaman was there, because it was he who designed the setting for the bronze pieces created by Laredo artist Armando Hinojosa. The ensemble includes a vaquero (cowboy) on his mustang, two longhorns, a family of settlers, and — at the highest level of the base and facing the Capitol building — a Spanish explorer surveying the broad sweep of land.

Beaman points to two major turning points in the design process that made a big difference. The first was convincing board members in charge of the process (including the Texas State Preservation Board) that the initial concept of "a large marble structure with columns, arches, and pedestals" was ill-conceived. "I told them, 'This is a Roman temple,'" Jaime recalls. 'We are not Romans, we are Tejanos!'" Next, he succeeded in selling the idea of mounting the statues on an "outcropping" of granite rock. Even better, the final execution results from Beaman's selection of a single piece of rock from the Marble Falls area, the source for the granite in the Capitol. There he selected stone "with a beautiful black vein running through it," and worked with rock sculptors to determine the final contours of the stone and how the statues would be placed. "When we placed the final sculpture (the cow), I was overwhelmed with the emotion," Beaman recalls. "My part of the monument was as perfect as I could make it."

Tejanos tamed the frontier, introduced cattle ranching and farming, and even fought for independence.

Larry Paul Fuller is guest editor of *Texas Architect*.

MONUMENT PHOTO BY RICK PATRICK PHOTOGRAPHY; DETAILS BY JULIE PIZZO

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